

Music & Letters

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A. H. FOX STRANGWAYS

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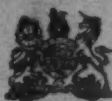
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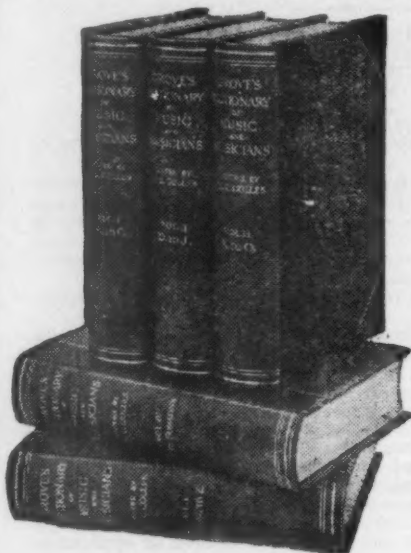
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THE JOY OF DANCING

I HAVE seen all manner of dances in various parts of the world, and have envied the dancers in all. In Central Africa I have seen black forms dancing all night while the full moon touched their naked limbs with silver. They danced to the beating of persistent drums—the small tom-toms and the booming ochingufu, a large single block of wood, scooped out inside like an ordinary portmanteau, and beaten on the outside with rubber-headed sticks. In opposite rows the men and women danced, clapping their hands softly together as they came forward and drew back. Sometimes they would form a half-circle or half-ellipse, and into the centre one of them would leap, springing to and fro, or wriggling his backbone in imitation of a snake or crocodile, just as we do in our drawing-room dances for various kinds of jazz, which come to us from these savages through the exuberant American negroes. And from the dark hiding-places in the forest around them I could imagine the wondering eyes of apes, antelopes, wart-hogs and leopards gazing in amazement at the antics of their fellow mortals.

In the daylight, upon a level patch of sand just outside the kraal's stockade, line upon line of naked children would crouch upon their haunches and spring a foot or two forward, in imitation of frogs, clapping their elbows in time against their sides and singing some repeated verse, such as 'I'm going to my mother in the village, in the village.' I have not seen the dances imitating monkeys, hippos, maniacs and ghosts that travellers in other parts of Africa have

described. But I am sure they would all be delightful if only one might join them.

In India and Morocco I have watched the solitary dances that are performed to give pleasure usually to the opposite sex, as are the mating dances of the beautiful demoiselle cranes and many other birds. At Lahore a Hindu girl, elaborately dressed in gleaming stuffs and bits of metal, and bare only round the waist, danced for hours together, hardly moving from one spot but gracefully twisting her hands and arms, and shuffling her feet to and fro while she sang with monotonous regularity all the pleasures she would give her lover, and all the incredible pains she would undergo for his sake. In Morocco, in a similar dance, but without words, the girl was bare except round the waist. In India again, for the Festival of Spring in the Gaekwar's palace at Baroda, I have seen a nautch girl from Madras dance up and down the long hall to the music of a few pipes and a little drum while waiting for the Gaekwar's arrival. All the instruments sounded their peculiar notes together, and apparently with random independence, though the girl seemed to know what varied emotions they would express. For she danced forward with gestures that she felt to be suited to some imperceptible motive, her jewels flashing, and the heavy gold of her sash swinging over her knees. Then, having reached her limit of advance towards the empty throne, she walked quietly backwards softly clapping her little brown hands to some imperceptible tune.

In the wilder parts of Greece and Albania I have seen the national dances, Albanian in origin; and we may remember that modern historians have tried to trace to Albania those puzzling Heracleidae who long ago descended upon the Peloponnese and created Sparta upon the banks of the Eurotas, where on moonlight nights the stalwart Spartan women danced 'with gleaming thighs.' I have not seen the famous dances at Megara to celebrate the Easter Festival of Spring (chiefly a women's dance), but the common Greek or Albanian dance I have often seen performed by men dressed in the national costume like the Evzones of the army—a little scarlet cap with a long blue fassel, a white shirt partly covered by a white embroidered jacket, a short and heavily pleated skirt like a ballet dancer's, white woolly stockings, and the ordinary red shoe with a tufted, turned up toe. Hand in hand, in three parts of a large circle the men moved round and round with regular step. The leader was attached to the next man by a handkerchief in the left hand, and he pirouetted or crouched on his heels, and then bounded high in the air, as his own sense of fitness might dictate. Meantime the rest sang a melancholy song, full of twirls and quavers, as is the Near Eastern and Persian mode.

The first time I heard the songs, the disastrous war with the Turks (1897) lay close before us, and the words were ominous :—

If you are still unwed, young man, don't get married this year.
This year mothers will be weeping for their sons, and wives for their husbands. This year the captain's lover will be weeping for the captain.

Another song, to a similar dance, I heard upon the summit of the high pass from Albania into Thessaly, which Cæsar crossed upon his way to victory at Pharsalia. The words ran : —

Be it peace, be it war, my darling has the olive on her cheek,
and on her breast the olive.

For they say the olive where we say the rose and lily. And one may remember that, in a real Dance of Death, the celebrated women of Souli joined hands in the national manner, and one by one danced over the edge of a precipice rather than endure the foul embraces of the Turk. That was long ago, for Byron knew the story, and he knew the Albanian dance :—

Each Palikar his sabre from him cast,
And bounding hand in hand, man linked to man,
Yelling their uncouth dirge, long daunced the kirtled clan.
(*Childe Harold*, II, LXXI.)

In the old days at Constantinople and at Ochrida I have seen the dervishes whirl round and round till they sank exhausted in ecstasy. Up and down Spain I have seen a man and a woman dance opposite each other upon a large table or platform, enacting all the ritual of courting, just like birds, short only of the final embrace. In the old days, too, I have watched the famous ballet in St. Petersburg, where the queens of ballet, skimming over the stage, balanced on the tips of their toes, while heavily decorated old statesmen and generals counted with eager emulation how many times their special darlings could twirl upon one foot. In London I have seen the divinity of Pavlova, Lopokova, and Karsavina stirring the English mind to flame. And on the P. and O. liners I have stood beside disapproving Indians watching the other passengers closely embracing their partners, and turning round and round to the time of waltzes, polkas, and even the variations of the negroid jazz.

In watching all these dances, as it were in progression from Central African forests to the deck of English liners, I always stood debarred from joining in them, and the reason was simple. I was taught as a child that dancing was one of the too numerous avenues to hell. Dancing ranked with the theatre, cards, smoking, and playing with toys on

the Sabbath Day. All these frivolous amusements (and indeed nearly all pleasures, especially bodily pleasures) were likely to distract the soul from the narrow road to salvation, compared with which all earthly interests count for less than nothing. Dancing, like the others, allured sinful man along the broad path leading to the region where the serpent dieth not and the fire is not quenched—that fire whose flames we could almost feel burning the soles of our feet. The only time I saw my Puritan father raging with fury was when he discovered that we had been enticed to a dancing-class which even the children of the clergy attended. And that though, before his conversion, he had been noted in his village as an elegant dancer himself, and I remember the waistcoat of embroidered crimson and silver thread in which he used to dazzle the partners of his handsome youth.

I am not sure that he would have been conciliated by the example of the holy Psalmist who danced for joy before the Ark, and sternly reproved his wife when she mocked at his pious agility. Perhaps he might have tolerated the leaping and bounding of the Jews in Palestine before the scrolls of the Law when they are removed through the narrow streets of Jerusalem from one tabernacle to another, as I have seen. But the religious origins of the dance, as expounded by Professor Elliot Smith, for instance, and by Evelyn Sharp in her valuable little book, *Here we go Round*, would have only infuriated him more. For they were 'pagan I regret to say.' Most of the early dances seem to have symbolised the main processes of nature and life—fertility, the return of spring, marriage, and the advantageous death of old men. Relics of all these rituals can easily be divined in the numerous sword dances and morris dances still maintaining ancient tradition in many English villages, especially in Northumberland, Durham and Yorkshire, but in Derbyshire, Oxfordshire and Cornwall too, as described by Cecil Sharp and Miss Maud Karpeles as the result of their persistent researches.

The English sword dances represent, I suppose, the oldest dramas of mankind. In the sword dances of Earsdon, Grenoside, Kirkby-Malzeard, Ampleforth, and a few other villages, mentioned by Cecil Sharp in the volumes of *The Sword Dances of Northern Europe*, we find traces of the earliest human ritual and religion. Food, mating and death are the three primary interests of all living things, and mankind, with his artistic and dramatic instinct, incalculable ages ago symbolised each in solemn and holy dance. Solemnity is certainly the character of the horn dance still celebrated at Abbot's Bromley in Staffordshire. The tune is solemn, and the antlers (said to be ancient reindeer horns) carried by the dancers through the village are kept from harvest-time to harvest-time in the church. In

other dances we see traces of the all-pervading tradition of sacrifice (sometimes followed by resurrection as an emblem of the renewed fertility of spring), and a stag's head or a bullock's head, or bits of rabbit skin or a fox's tail, represent the substitution of an animal for human sacrifice. Perhaps the humorous hobby-horse which accompanies most of the sword dances was originally also a victim. Besides, we see the 'man-woman,' common throughout the world, dimly representing, I suppose, the union of the sexes. And there is the 'Bessy,' also perhaps representing fertility, and the doctor who in some of the dances humorously restores the victim to life to symbolise the delight of spring's return.

Similar in origin to these English dances were the old Egyptian dances which Professor Elliot Smith has traced to the worship of the early agriculturist Osiris, who first thought of extending the limited fertility of Egypt by irrigation, and whose mummified body might with good fortune be re-created with oils, perfumes and ceremonial dancing. Similar, again, as symbolising the restorative powers of dancing, is the habit of the Spanish gypsies in their old marriage ritual. For they swathed the bride like a mummy and laid her in a coffin. Whereupon the bridegroom and attendants danced to awaken her to new life. She was set on her feet; and her bridesmaids, dancing around her as though she were a maypole, gradually unwound the wrappings that held her encased, until she could emerge into a fresh and happy existence.

All the world dances. Perhaps the whole universe dances, for Pan sang of the dances of the stars, and in *Much Ado* Beatrice tells us: 'Then there was a star danced, and under that was I born.' Our writers weary us by talking of 'the dancing waves,' and from the dancing waves the 'Holy Rollers' took their name, whom I have watched dancing in Regent's Park till, like the dervishes, they rose or fell to ecstasy. All creation moves to the rhythm of a dance—a puzzling relativity; and I have never understood why it is that waterfalls descend in rhythmic pulses—in regular veils of less and more—unless the solid globe throbs and vibrates like a dancing girl. It moves to some tune inaudible to us, and that was how Orpheus with his lute moved mountains to the dance and 'fiddled in the timber.'

In his book, *The Dance of Life*, Havelock Ellis, that exact thinker, has said, 'It is necessary to insist upon life as a dance':—

This is not a mere metaphor. The dance is the rule of number and of rhythm and of measure and of order, of the controlling influence of form, of the subordination of the parts to the whole. That is what a dance is. And these same properties also make

up the classic spirit, not only in life, but, still more clearly and definitely, in the universe itself. We are strictly correct when we regard not only life but the universe as a dance.

And later on he says :—

If we are indifferent to the art of dancing we have failed to understand, not merely the supreme manifestation of physical life but also the supreme symbol of spiritual life. . . . Dancing is the primitive expression alike of religion and of love—of religion from the earliest human times we know of, and of love from a period long anterior to the coming of man. . . . To realise what dancing means for mankind—the poignancy and the many-sidedness of its appeal—we must survey the whole sweep of human life, both at its highest and at its deepest moments.⁽¹⁾

We have come a long way from the Puritan upbringing which told me that dancing was an avenue to hell. Now I am told that repose is death, and that the dance is the surest and most ancient way of re-animating the body and the soul. What a crowning mercy, then, that, upon my life's rapid course, I met Cecil Sharp just a moment before it was too late! With an instinct subtle as a hound's to discern the true and the false, he used to go up and down this country, gathering the scattered relics of the songs and dances which are our national heritage. In outlying mountains of America as well as in our own villages he found relics of our ancient songs, and by deciphering old Playford's *The English Dancing Master* (1650 to the final edition of 1728) he revealed 160 of our country dances, not counting those that he discovered still practised by tradition. Upon those discoveries he founded in 1911 the English Folk Dance Society, which in twenty years has grown to 18,546 members, counting London members, country members, associates and branch members all together.

Here, then, was my chance. I would become one of the 18,500 dancers of the English patterns. I felt the ancestral impulse descending upon me from the Stone Age, from the days of Merry England, from the Forest of Arden, from Charles II's Court, right away down to Mr. Pickwick and Thomas Hardy's Dorset. Yet this was no 'revival.' The joy with which thousands welcomed the dances proved that the English dancing ran in our blood and only the disapproval of pious dullness had checked the flow. Bit by bit I attuned my Puritan body to some sort of rhythm. Bit by bit, like the Spanish gypsy bride, I unwound the mummy cloths of my spirit, and re-animated my soul. I know a man who was so deeply whelmed in melancholy and the scholar's despair of human life that he contemplated leaving this world in the manner called Roman. He sought

(1) *The Dance of Life*, by Havelock Ellis, pp. x and 34.

advice from a psycho-analyst, who promised cure in two years at enormous fees. But my friend came to a folk-dancing class and in a month had danced away his misery. Now in our big displays he rejoices with the rest.

Quick, then, before I die! Already I have one foot in the grave, but the other shall go on dancing till it joins its too impatient fellow. Already, filled with the joy of rhythmic motion, I can trace the subtly different figures of ten or fifteen dances to our 'country' melodies. I have nearly a thousand still before me and must make haste if I am to master even a tenth of them. For in the final edition of Playford they mounted to 900. In youth my Greek, Latin and English verses ran by 'feet,' but now my feet run to a more rapid and delightful measure. It may be that yet I have time to perfect myself in 'Green Sleeves' and that lovely dance, 'Step Stately.' I may even acquire three or four more movements of the 'Running Set.' But I must be quick. The doors of Cecil Sharp House, so beautiful in its simplicity, are already opening as I write. I am old. Perhaps I am not immortal, but now I go to re-animate my soul with joy.

HENRY W. NEVINSON.

THE PHILIDOR MANUSCRIPTS

PARIS, VERSAILLES, TENBURY

ANDRÉ PHILIDOR, commonly known as Philidor l'ainé, in whose hand these manuscripts were written, was a son, though some authorities say a nephew, of Michael Danican, one of the musicians of 'La Grande Ecurie' in the reign of Louis XIII. On a certain occasion the King, as a mark of high praise for his playing of the oboe, called Michael 'a second Philidor' (or Filidori), that being the name of a famous oboist of a few years earlier. The name was retained as a surname in the place of Danican by subsequent members of the family, several of whom gained distinction as musicians. One of these was François André Philidor, who made his name famous as a chess player rather than as a musician, although he wrote several successful operas; he was a son of André, the writer of the manuscripts, by his third marriage.

André Philidor was born about the year 1650. He became, in course of time, a member of 'La Grande Ecurie,' 'La Chapelle' and 'La Chambre'; subsequently he was made keeper of the King's musical library, and also had charge of the music books of the Chapel Royal. He held these latter appointments from 1684 until 1722, when he resigned. He died in 1730. His duties as royal librarian led him to the task of providing manuscript copies of the music to be sung and played by the King's musicians at Versailles and Paris; this consisted mainly of the operas and ballets of the famous French school of composers of that period, chief among whom was Lully.

It is not necessary to write here of Lully, whose works occupy so many of the Philidor volumes, beyond mentioning that from boyhood he enjoyed the personal favour of Louis XIV, that he became 'Maître de Musique de la famille royale,' and eventually had the distinction of receiving *lettres de noblesse*, and of being appointed one of 'les Secrétaires du roi,' a unique honour for one who had risen from the ranks as he had. Lully and Philidor were brought into close association by their duties concerning the music at the Palace of Versailles, and on one occasion the two competed, at the request of the King, in writing military marches, bugle-calls and fanfares. Lully died in 1687.

Philidor was something of a composer, but his chief claim to a place in musical history rests upon his work as a copyist. It does

not seem to be sufficiently well understood that he and his eldest son, Pierre, kept a music-copying establishment in Paris for the purpose of supplying a demand for the scores of French operas and ballets which were being produced at the time. There are to be found today a few stray volumes, which emanated from this copying establishment of the Philidors, in addition to those belonging to the three collections which are dealt with in the present article. It may also be mentioned that the publication of the printed editions was occasionally delayed for a considerable time after the first production of an opera, and that comparatively few of the ballets have ever been published.

The chief purpose of this article is to bring to notice the highly important collection of Philidor's manuscripts at St. Michael's College, Tenbury, the very existence of which appears to have been entirely unknown both in France and England until now. But in order to emphasise the importance of the Tenbury manuscripts, it is necessary to say something about the collections in the Conservatoire Nationale in Paris and the Bibliothèque de la ville at Versailles, more especially because precise details concerning them are by no means easy to discover in this country, and English books of reference, such as *Grove's Dictionary*, give but scanty information on the subject.

The collection now in the Conservatoire in Paris was made by Philidor for Louis XIV, acting as his music-librarian; and it has become famous since attention was first directed towards it by Fétis in an article published in *La Revue Musicale*, Vol. II, in August, 1827. It consisted of fifty-nine volumes, of which only thirty-four are now known to be extant. The Abbé Nicolas Roze, who was librarian at the Conservatoire from 1807 to 1819, made a list of the contents of the fifty-nine volumes then existing, three of which he described as double-volumes, so that the numeration only runs to fifty-six. Other writings on the subject are those of Aristide Farrenc (*La Revue de Musique ancienne et moderne*, 1856); of Eugène Gautier (*Un musicien en vacances*, 1878, pp. 284-299); of J. B. Weckerlin (*La chronique musicale*, 1874, iv, 159-165, 224-5); of Pougin in 1881 (*Supplements and additions to Fétis*, ii, 336); of W. J. Wasielowski (*Vierteljahrszeitschrift für Musikwissenschaft*, first quarter 1885); and Weckerlin again (*Dernier musicienne*, 1899, p. 204). There are some discrepancies in these accounts.

In 1820 seven volumes, Nos. 17, 25, 26, 30, 34, 45 and 52 were wantonly destroyed by a subordinate official in the Conservatoire, named Hottin, in order to provide material for binding other books. Fétis named vol. 54 in the list of those thus destroyed and omitted vol. 34. Obviously this was a slip of the pen; but Wasielowski in 1885,

finding vol. 54 in existence, was misled by Fétis' error into stating that only six volumes were destroyed by Hottin. In 1856 Farrenc gave the number of existing volumes as thirty-five, showing a further loss of seventeen volumes. A good deal of mystery, and not a little notoriety, is associated with this disappearance, and there are those who would not hesitate to use the word 'theft' in describing what occurred; but certain aristocratic names in France were coupled with this affair, and in October, 1874, vols. 33 and 47 were restored to the Conservatoire by M. Perrin, Director of the Théâtre français, 'qui n'a pas voulu dire d'où ils provenaient.'

It was earlier in this same year (1874) that Weckerlin had stated that only thirty-two volumes were extant and he mentioned Nos. 33 and 47 among the missing. In 1885 Wasielewski gave the total as thirty-three, substituting vols. 33 and 34 for 29 in Weckerlin's list. Vol. 34 was certainly destroyed by Hottin in 1820. In 1899 Weckerlin in his later article stated that there were thirty-three volumes, and he then included vols. 33 and 47, restored just after he had published his list in 1874, and also vol. 29, which Wasielewski omitted in 1885, and he said that he himself restored vol. 54. As regards vol. 29 it seems likely that Weckerlin was in error in including it in 1874; it was certainly missing when the present catalogue of MSS. at the Conservatoire was compiled, for, as will be seen below, vols. 28 and 30 are consecutively numbered in the catalogue; this volume was therefore restored at some date between 1885 and 1899. And with reference to vol. 54, this had probably been missing only a very short time, if at all, when it was returned by Weckerlin, for it is consecutively numbered in the Conservatoire catalogue.

The following list has been compiled, together with a summary of the contents, from details supplied to the writer by M. Léon Mathieu, Secrétaire de la Bibliothèque du Conservatoire de Musique. It will be seen that thirty-four volumes out of the original fifty-nine are now at the Conservatoire, and that, with the exception of vol. 51, which is an oblong folio, all the volumes are large folios. The reference number in the Conservatoire catalogue is given with each volume, and the missing volumes are marked with an asterisk.

Vol. i (8214). *La Bataille de Jannequin*; Various dances composed in the reigns of Henri III, Henri IV and Louis XIII; A concert given before Louis XIII in 1627; A Ballet à cheval written for the marriage festivities of Louis XIII; The air: Dupont mon ami (1607).

The composers include Saint-Amant, Robert, Verdié, Constantin, Grignès, Mazuel, Couperin, Lavallez, Roland de Lattre, de la Pierre, Lepage, Lazarin and Verpré.

Vol. ii (8215). *Airs* written in the reign of Henri III; Ballets danced in the reigns of Henri IV and Louis XIII.

Vol. iii (8216). Fourteen Ballets danced in the reign of Louis XIII, 1625-1647.

Vol. iv (8217). Ballet des Fêtes de Bacchus, 1651; Ballet du dérèglement des Passions, 1652; Ballet des Noces de Pelée et de Thétis, 1654.

*Vol. iv bis. The words of the Ballets contained in Vol. iv.

Vol. v (8218). Le Ballet royal de la Nuit (Jean Cambefort), 1653.

Vol. vi (8219). Le Ballet du Temps (L. de Mollier et J. B. Boesset), 1654; Le Ballet de la Revente des habits; Xercès, Comédie-ballet (Cavalli, with additions by Lully), first performed at the wedding of Louis XIV, 1660; Le Triomphe de Bacchus dans les Indes, Mascarade (J. B. Boesset), 1666.

Vol. vii (8220). Le Ballet des Plaisirs, 1655. This volume is mutilated and contained other compositions.

Vol. viii (8221). Le Ballet royal de l'Alcidiane (Lully), 1658.

Vol. ix (8222). Le Ballet royal de la Raillerie (Lully), 1659.

Vol. x (8223). Le Ballet royal de l'Impatience (Lully), 1661.

Vol. xi (8224). Les Noces de Village, Mascarade ridicule (Lully), 1663.

Vol. xii (8225). Les Amours déguisées, Ballet du roi (Lully), 1664. This volume shows evidence of mutilation at the end.

Vol. xiii (8226). Le Mariage forcé, Comédie et Ballet (Lully), 1664.

Vol. xiv (8227). Le Ballet royal de la Naissance de Vénus (Lully), 1665.

Vol. xv (8228). Le Ballet royal le l'Amour malade (Lully), 1667.

Vol. xvi (8229). Le Ballet royal de Flore (Lully), 1669.

*Vol. xvii. Airs and Branles composed for 'les 24 violons,' under Louis XIII and Louis XIV. The composers include Richamore, Belleville, Constantin, Lazarin, Branchu, Prévost, de La Harpe, Robichon, Dumanoir and Boulard.

Vol. xviii (8230). Ballets danced at the College of Jesuits, composed by Beauchamps, Desmatins and Colasse.

*Vol. xix. Des Airs de ballet; Des espèces de Vaudevilles; Vieux Airs connus.

According to Roze's catalogue this number consisted of two volumes in duplicate; if so, there were sixty volumes in all, not fifty-nine.

Vol. xx (8231). Le Ballet de Villeneuve St. Georges (Colasse); Le Divertissement de l'Ivry (composer unnamed, but a chaconne is by Lully).

Vol. xxi (8232). Airs from the following Ballets: Le Temps, Les Plaisirs, L'Amour malade, La Revente des Habits, and Xercès; Le Ballet de la Raillerie (as in Vol. ix).

Vol. xxi bis (8233). The words of the following: Le Ballet de la Nuit; Le Ballet des Proverbes; La Mascarade des cinq Villageoises; Le Ballet du Temps; La Suite du Ballet des Noces de l'épousée de Massy; Le Ballet de la Revente des Habits; Le grand Ballet des Bienvenus.

*Vol. xxii. Le Ballet de l'Impatience (Lully); Le Ballet des Saisons (Lully); Le Ballet d'Hercule amoureux (Lully); Les Noces de Village, Mascarade ridicule (Lully); Ballet des Sept Planètes (Lully).

*Vol. xxiii. Le Ballet de la Princesse d'Elide (Lully); Le Ballet du Mariage forcé (Lully); Le Ballet royal de la Naissance de Vénus (Lully).

Vol. xxiv (8234). Le Ballet des Muses (Lully), 1666, alone remains. This volume has been mutilated. On page 90 is a note indicating a

number entitled 'Le Ballet du Sicilien,' by Lully, with words by Molière. Among other compositions in the volume were: *Le Ballet des Gardes*; *Le Ballet de Créqui* (Lully); *La Mascarade de Versailles*, *La Fête de Versailles* (Lully); and *Une Mascarade à la louange de Louis XIV.*

*Vol. xxv. *Airs de Ballets, symphonies and contredanses* by Philidor père, Philidor l'ainé, Philidor le cadet, Anne, Fanchon, and François Philidor. Compositions by Charpentier, Pécourt, Converset, Guille-gant, le Peintre, Talon, de Marsan, Marchand l'ainé, Desjardins, Lully, La Chaussée, Desmarets, Toulamp, Campa, de Nangis, Bonnestre, Lalouette, Clos, Fauré, Forcroix, Huguenet, Bonnard, de la Châtaigneraye, Baudy l'ainé, Plumet, Legrand, Toulon, Couperin père, etc.

*Vol. xxvi. *Airs, Branles, Courantes, Bourrées, Sarabandes, Menuets, etc.*, composed under Louis XIII and Louis XIV, by Philidor l'ainé, Philidor le cadet, Lully, Toulon, Lalande, Forcroix, Ardeletz, Queversin, Saliot, Carlier, Farinelle, Plumet, etc.

*Vol. xxvii. *Morceaux de chant à 1 et 2 voix*, with Italian and Spanish words. Among the composers are Lully, Labarre, l'ainé et le cadet, Lorenzani, Luigi, Dubuisson, Carissimi, Mato, Melani, Lalande, etc.

Vol. xxviii (8235). *Le Canal de Versailles, Comédie-ballet* (Philidor), 1687. Eitner attributes this ballet to Lully.

Vol. xxix (10868). *L'Amour Médecin, Comédie-Ballet* (Lully), 1665.

*Vol. xxx. *La Pastorale et Ballet de Diane et Endimion* (Philidor l'ainé).

Vol. xxxi (8236). Words only of *Le Ballet of Xercès*; *La Galanterie du Temps, Mascarade*; *Le Ballet de l'Impatience*; *Le Ballet des Saisons*; *Les Fâcheux, Comédie-ballet*.

Vol. xxxii (8237). Words only of *Le Ballet des Arts*; *La Mascarade ridicule*; *Les Amours déguisés*; *Le Mariage forcé*; *La Naissance de Vénus*.

Vol. xxxiii (17731). Words only of *Le Ballet des Muses*; *Le Triomphe de Bacchus*; *Le Grand Divertissement Royal de Versailles*, *Georges Dandin*; *L'Eglogue de Versailles*; *Le Ballet de Flore*.

This volume has been mutilated, and *Georges Dandin*, set by Lully to Molière's words, alone remains.

*Vol. xxxiv. Words only of the *Ballets of Pourceaugnac*; *Les Jeux Pythiens*; *Le Bourgeois Gentilhomme*; *L'accommodement de l'amour et de Bacchus*.

Vol. xxxv (8238). Words only of *Les Plaisirs troublés, Mascarade*; *Le Ballet d'Alcidiane*; *Le Ballet Chacun fait le métier d'autrui*; *Le Ballet de la Raillerie*; *Le Ballet de la Paix*.

Vol. xxxvi (8239). *Le Concert de Violons et Hautbois donné au souper du Roi, le 16 Janvier, 1707* (Lully fils).

*Vol. xxxvii. *Le Ballet de l'Amour malade* (Lully), 1656; *Le Ballet de Psyché ou la Puissance de l'Amour* (Lully), 1657.

*Vol. xxxviii. *Airs by various composers*, including Lambert, Dubousset, Lully, Le Camus, Morel, Lalande, etc.

*Vol. xxxix. *French airs by various composers*, including Moulinier, Sicard, etc.

*Vol. xl. *Drinking songs* by Sicard, Petit Chevalier, etc.

*Vol. xli. *Score of the Opera Orphée in Italian* (Rossi), 1647.

Vol. xli bis (8240). *Des symphonies allemandes à 6 parties, des Ouvertures, Marches, Rigaudons, Gavottes, etc.*

- *Vol. xlii. Score of the Opera Scipion l'Africain (Lully fils).
- *Vol. xliii. Score of the Opera Panthée (Colasse).
- Vol. xliiv (8241). Les Plaisirs troublés, mascarade; Le Ballet de la Revente des Habits; Le Ballet des Fâcheux (Beauchant).
- *Vol. xlv. Le Ballet de l'Amour vainqueur (Philidor l'ainé); Le Ballet de Diane et Endimion, Pastorale héroïque (Philidor l'ainé).
- *Vol. xlvi. Le Ballet royal de la Nuit (Cambefort), 1655 (? 1653, cf. Vol. v); Le Ballet des Proverbes, 1654; Le Ballet du Temps, 1654; Le Ballet des Noces; Le Ballet de la Revente des Habits; Le grand Ballet des Bienvenus.
- Vol. xlvii (17730). Le Ballet des Plaisirs de l'Île enchantée, 1664.
- *Vol. xlviii. La collection de tous les vieux ballets dont la musique a été composée ou arrangée par Philidor.
- Vol. xlix (8243). Le Ballet de la Grotte de Versailles (Lully).
- *Vol. l. Médée et Jason, Opéra avec Prologue (Colasse).
- Vol. li (8244). Belles pièces de Symphonies, Vaudevilles, Menuets, etc., collected by Philidor. This volume is an oblong folio.
- *Vol. lii. La Princesse de Crète, Opéra en cinq actes (Philidor l'ainé), 1695.
- *Vol. liii. La Pastorale de l'Amant guéri.
- Vol. liv (8245). Le Mariage de la Grosse Cateau, Opéra-ballet (Philidor l'ainé), 1688.
- *Vol. lv. Des Airs de danse, des Boutades de Lully, des Caprices de Lalande, de M. Huguenet, etc.
- *Vol. lvi. L'Amour malade; l'Alcidiane; La Raillerie; Xercès. (C'était le premier volume des Recueils des Vieux Ballets.)

In the city library at Versailles there are thirty-five volumes of Philidor manuscripts. The following is a list of these, compiled from *Le catalogue général des manuscrits des bibliothèques publiques de France*, Vol. IX. This catalogue also includes several additional manuscript volumes of the same date, not assigned to Philidor, which also provide valuable text of the works of Lully and his contemporaries.

The numbers given here are the reference numbers in the library catalogue :

- 1002. Confitebor tibi. Motet by Desmarets.
- 1003-1012. Ten volumes of motets by de Lalande.
- 1013. Motets by de Lalande, Mathau, Marchand, Couperin and Dubuisson.
- 1070. Ballet du Temps (L. de Mollier); Ballet des Plaisirs; Ballet royal d'Alcidiane (Lully); Ballet de la Raillerie (Lully); Ballet de la Revente des habits; Ballet de Xercès (Cavalli, with airs by Lully).
- 1071. Ballet royal de l'Impatience (Lully); Ballet des Saisons (Lully fils et Colasse); Ballet d'Ercole amante (Lully); Mascarade de Versailles.
- 1072. Les Noces du village, Ballet ridicule mêlé de chant (Lully); Ballet royal des Arts (Lully); Le Mariage forcé, Comédie-ballet en trois actes (Lully); Ballet royal des Amours déguisés (Lully).

- 1073. Ballet des Plaisirs de l'île enchantée; Ballet de l'Amour médecin (Lully).
- 1074. Ballet de la Jeunesse (de Lalande).
- 1075. Ballet royal des Arts (Lully).
- 1076. Ballet à trois entrées (Colasse). The title is not given in the catalogue.
- 1080. L'Impromptu de l'Ivry, Comédie-ballet en une acte (arr. by Colasse).
- 1081. Le Ballet des Muses (Lully).
- 1085. Concerta des Vieux ballets (Lully).
- 1086. Cadmus et Hermione, Tragédie-opéra en cinq actes (Lully).
- 1087. Cadmus et Hermione (another copy).
- 1089. Alceste, Tragédie-opéra en cinq actes (Lully).
- 1091. Isis, Tragédie-opéra en cinq actes (Lully).
- 1097. Psyché, Tragédie-opéra en cinq actes (Lully).
- 1098. Psyché (another copy).
- 1099. Le Carnaval, mascarade (Lully).
- 1099. Le Carnaval (another copy).
- 1127. Recueil de pièces de basson.
- 1128. Le concert de Mlle. Laurent donné à Mme. la Dauphine à Versailles.
- 1129. Partition de l'Inconnue. MS. relié avec le Carnaval de Venise (Campra).
- 1143. L'Idylle sur la paix (Lully).
- 1163. Partition de plusieurs marches et batteries de tambour, etc.

We pass now to the Tenbury collection. It may be found more convenient that these should be known as the 'Toulouse-Philidor' manuscripts to distinguish them from those in Paris and Versailles. The attention drawn to this collection now for the first time is a matter of parallel importance to that which Fétis directed to the Conservatoire manuscripts in 1827.

These volumes form the greater part of a collection now in the library of St. Michael's College, Tenbury, almost all of which belonged, in former days, to the comte de Toulouse, of whom more will be said presently. This Toulouse collection consists of sixty-seven printed books and two hundred and ninety-five volumes of manuscript, a very large number of which are in the hand of Philidor l'ainé.

St. Michael's College was founded by Sir Frederick Ouseley, Professor of Music in Oxford University, in 1856. The library contains an exceptionally rich store of music manuscripts and rare printed books, collected with astute judgment by Ouseley and his father. Perhaps the most notable treasure in this library is the 'conducting score' of Handel's 'Messiah,' partly written in the composer's hand; it was this score that Handel used in conducting the first performance of the work in Dublin in 1745. It has been described in detail by Chrysander.

Returning to the Philidor manuscripts, mention must first be

made of five large folio Service books, bound in finely tooled morocco, bearing the Bourbon coat-of-arms on both covers. These books were transcribed by Philidor for the Chapel Royal of Louis XIV in the year 1691 and are inscribed 'Liber [primus, etc.] Festivitatium omnium quæ in sacello Regis Christianissimi celebrantur. . . . Recueilly par Philidor l'ainé, Ordinaire de la Musique du Roy. L'An 1691.' The penmanship and brush work are excellent examples of the craftsmanship of this period, and the books are in first-rate condition. This splendid set was purchased by Ouseley on June 23, 1849, at the sale-rooms of Messrs. Puttick and Simpson,⁽¹⁾ but it is not known how it found its way to this sale.

Twenty-one large folio volumes of manuscript contain the scores of operas by Lully, Campra, Colasse, Destouches, Desmarets, Marais and de Gatti. These volumes are in exceptionally fine condition; each of them is bound in yellow calf bearing the Arms of the comte de Toulouse on both covers, viz., Bourbon, with a bar sinister, over two anchors in saltire and surmounted with a coronet. Each volume is stamped inside 'Bibliothèque du roi, Palais royal' within a circular device. With the exception of the volume of Lully's *Isis* there is no title page or any statement as to who was the scribe who wrote the manuscript, but in each instance the handwriting is identical with that in the part books, which will be described presently, and these are definitely stated to be in the hand of 'Philidor l'ainé et son fils.' The volume of *Isis* lacks the Toulouse Arms on the cover, but it is stamped 'Bibliothèque du roi' and it formed with the other volumes one of the complete set of Lully's operas in Louis Philippe's library. On the title page this book is described as being on sale 'chez Foucault, rue Saint Honoré.'

The smaller oblong folio volumes may be classified roughly in three groups. The first consists of 110 volumes and comprises the separate sets of vocal part-books of the choral numbers contained in the twenty-one folio volumes just described in addition to those of all the remaining operas of Lully together with further operas of Campra. Each volume is bound in yellow calf and is stamped on both covers with the Arms of Toulouse and some of the volumes, but not all, are stamped inside 'Bibliothèque du roi, Palais royal.' The following inscription appears printed on the title page of each book: 'Copiez par l'Ordre de son Altesse Serenissime le comte de Toulouse, par Philidor l'ainé, Ordinaire de la Musique du Roy et Garde de toute sa Bibliothèque de Musique, et par son fils aîné.' Almost all the volumes are dated 1703.

The second group consists of eighty-two volumes, and is uniform with

(1) A copy of the sale catalogue is at St. Michael's College.

the first group as regards all the above details, except that each volume is bound in mottled brown calf instead of plain yellow calf. This difference was for purposes of distinction because these were the instrumental part books of the same works. Some of these sets of vocal and instrumental part books are not complete, but the sale catalogue of 1852, to be mentioned presently, shows that few losses, if any, have been sustained since that date, and some of the slight discrepancies may be explained as errors in the catalogue.

The third group is a miscellaneous one. There are at Tenbury seventy-seven more oblong folio volumes of similiar character and appearance, but not all these are Philidor manuscripts, nor are all of them actually stamped with the Toulouse Arms. But as many as forty-five of these bear the same evidence on the title page of having been copied by Philidor for Toulouse. These include twenty-six volumes of vocal and instrumental parts of motets chiefly composed by Desmarets; six volumes of the scores and vocal and instrumental parts of Lully's 'Huit divertissements des Vieux Ballets'; eleven more part books of overtures and symphonies by Lully; and two part books of overtures by Campra, Colasse and Desmarets. Less certain as regards Philidor's hand are thirteen volumes of scores and part books of motets by Campra, although these are uniform with the rest and are stamped with the Toulouse Arms. More uncertain still are thirteen volumes also bearing the Arms and containing bass parts of Italian cantatas. There are six more of the Toulouse volumes which are certainly not Philidor's work.

The printed books in the Toulouse-Louis Philippe collection at Tenbury can only be briefly alluded to here. The large majority of them bear the Toulouse Arms on the covers and the folio volumes are stamped 'Bibliothèque du roi'; and with very few exceptions they have been identified with the various items in the sale catalogue of 1852. They contain full scores of operas, motets, etc., and include those of all the operas of Lully which are not found among the manuscripts; thus, as announced in the sale catalogue, they formed together a complete set of Lully's operas in Toulouse's library. Most of these books are first editions and very rare.

The following is a summary of the contents of the manuscripts. The numbers given are the reference numbers in the library catalogue at Tenbury:—

Cadmus et Hermione. Tragédie-opéra (Lully), score (268), voc. pts. (6-10), inst. pts. (136-9), inst. pts., overtures (251-4), ditto, symphonies (264-6).

Alceste. Tragédie-opéra (Lully), score (269), voc. pts. (6-10), inst. pts. (136-9), inst. pts., ov. and symph. (251-4, 264-6).

- Thésée*. Tragédie-opéra (Lully), voc. pts. (11-14), inst. pts. (140-3), inst. pts., ov. and symph. (251-4, 264-6).
- Atys*. Tragédie-opéra (Lully), voc. pts. (11-14), inst. pts. (140-3), inst. pts., ov. and symph. (251-4, 264-6).
- Isis*. Tragédie-opéra (Lully), score (270), voc. pts. (15-18), inst. pts. (144-7), inst. pts., ov. and symph. (251-4, 264-6). The binding of the score lacks the Arms of Toulouse and the manuscript is possibly not that of Philidor l'ainé, though it may be that of his son.
- Psyché*. Tragédie-opéra (Lully), score (271), voc. pts. (19-22), inst. pts. (148-51), inst. pts., symph. (264-6).
- Bellérophon*. Tragédie-opéra (Lully), voc. pts. (15-18), inst. pts. (144-7), inst. pts., ov. and symph. (251-4, 264-6).
- Proserpine*. Tragédie-opéra (Lully), voc. pts. (23-25), inst. pts. (152-4), inst. pts., ov. and symph. (251-4, 264-6).
- Le Triomphe de l'Amour*. Ballet royal (Lully), voc. pts. (23-25), inst. pts. (152-4), inst. pts., ov. and symph. (251-4, 264-6).
- Persée*. Tragédie-opéra (Lully), voc. pts. (26-30), inst. pts. (155-6), inst. pts., ov. and symph. (251-4, 264-6).
- Phaëton*. Tragédie-opéra (Lully), score (272), voc. pts. (26-30), inst. pts. (155-6), inst. pts., ov. and symph. (251-4, 264-6).
- Amadis de Gaule*. Tragédie-opéra (Lully), voc. pts. (31-35), inst. pts. (157-60), inst. pts., ov. and symph. (251-4, 264-6).
- Roland*. Tragédie-opéra (Lully), voc. pts. (31-35), inst. pts. (157-60), inst. pts., ov. and symph. (251-4, 264-6).
- Le Temple de la Paix*. Ballet (Lully), voc. pts. (41-45), inst. pts. (164-7), inst. pts., ov. and symph. (251-4, 264-6).
- Armide et Roland*. Tragédie-opéra (Lully), voc. pts. (36-40), inst. pts. (161-3), inst. pts., ov. and symph. (251-4, 264-6).
- Acis et Galatée*. Tragédie-opéra (Lully), voc. pts. (41-45), inst. pts. (164-7), inst. pts., ov. and symph. (251-4, 264-6).
- L'Idylle de Sceaux*. Ballet (Lully), voc. pts. (36-40), inst. pts. (161-3), inst. pts., ov. and symph. (251-4, 264-6).
- Les Fêtes de l'Amour et de Bacchus*. Ballet (Lully), score (267), voc. pts. (1-5), inst. pts. (132-5), inst. pts., symph. (264-6).
- La Grotte de Versailles*. Ballet (Lully), voc. pts. (19-22), inst. pts. (148-51), inst. pts., symph. (264-6).
- Achille et Polixène*. Tragédie-opéra (Lully and Colasse), voc. pts. (46-50), inst. pts. (168-70), inst. pts., ov. and symph. (251-4, 249-50).²
- Ballet des Quatre Saisons* (Lully and Colasse), voc. pts. (60-64), inst. pts. (178-81).
- Orphée*. Tragédie-opéra (L. de Lully and J. B. Lully), voc. pts. (51-54), inst. pts. (17-14), inst. pts., symph. (249-50).
- Alcide*. Tragédie-opéra (L. de Lully and Marais), voc. pts. (55-59), inst. pts. (175-7).
- Le Carnaval de Venise*. Ballet (Campra), score (279), voc. pts. (85-88), inst. pts. (196-9), inst. pts., symph. (249-50).
- Hésione*. Tragédie-opéra (Campra), score (282), voc. pts. (89-91), inst. pts. (200-2), inst. pts., symph. (249-50).
- Aréthuse*. Ballet (Campra), score (283), voc. pts. (89-91), inst. pts. (200-2), inst. pts., symph. (249-50).
- Tancrède*. Tragédie-opéra (Campra), score (285), voc. pts. (92-96), inst. pts. (203-6), inst. pts., symph. (249-50).
- Ballet des Muses* (Campra), voc. pts. (97-101), inst. pts. (207-9).

Alcine. Tragédie-opéra (Campra), voc. pts. (97-101), inst. pts. (207-9).

Thétis et Pelée. Tragédie-opéra (Colasse), voc. pts. (46-50), inst. pts. (168-70), inst. pts., symph. (249-50).

La Naissance de Vénus. Ballet (Colasse), score (276), voc. pts. (1-5), inst. pts. (132-5).

Didon. Tragédie-opéra (Desmarets), voc. pts. (60-64), inst. pts. (178-81), inst. pts., symph. (249-50).

Circé. Tragédie-opéra (Desmarets), voc. pts. (51-54), inst. pts. (171-4), inst. pts., symph. (249-50), another voc. pt. not in Philidor's hand (259).

Théagène et Clariclée. Tragédie-opéra (Desmarets), score (273), voc. pts. (65-69), inst. pts. (182-5), inst. pts., symph. (249-50).

Les Amours de Momus. Ballet (Desmarets), score (274), voc. pts. (65-69), inst. pts. (182-5), inst. pts., symph. (249-50).

Vénus et Adonis. Tragédie-opéra (Desmarets), score (277), voc. pts. (70-74), inst. pts. (186-9), inst. pts., symph. (249-50).

Les Fêtes Galantes. Ballet (Desmarets), voc. pts. (75-79), inst. pts. (190-2), inst. pts., symph. (249-50).

L'Europe Galante. Ballet (Desmarets and Campra), score (278), voc. pts. (75-79), inst. pts. (190-2), inst. pts., symph. (249-50).

Iphigénie en Tauride. Tragédie-opéra (Desmarets), voc. pts. (102-5), inst. pts. (210-13).

Issé. Pastorale Héroïque (Destouches), voc. pts. (80-84), inst. pts. (193-5), inst. pts., symph. (249-50).

Amadis de Grèce. Tragédie-opéra (Destouches), score (280), voc. pts. (80-84), inst. pts. (193-5), inst. pts., symph. (249-50).

Marthésie. Tragédie-opéra (Destouches), score (281), voc. pts. (85-88), inst. pts. (196-9), inst. pts., symph. (249-50).

Omphale. Tragédie-opéra (Destouches), score (284), voc. pts. (92-96), inst. pts. (203-6), inst. pts., symph. (249-50).

Télémaque et Calypso. Tragédie-opéra (Destouches), score (287), voc. pts. (55-59), inst. pts. (175-7).

Ariane et Bacchus. Tragédie-opéra (Marais), score (275), voc. pts. (70-74), inst. pts. (186-9), inst. pts., symph. (249-50).

Scylla. Tragédie-opéra (Théobaldo di Gatti), score (286), voc. pts. (102-5), inst. pts. (210-13).

Les huit divertissements des Vieux Ballets (Lully), score (218-19), voc. pts. (106-10), inst. pts. (214-17), inst. pts., symph. (255-8). These include:—

Alcidienne.
L'Amour malade.
La Raillerie.
Les Saisons.
La Mascarade ridicule.
Le Triomphe de Bacchus.
Les Arts Libéraux.
Oedipe.
Toulouse.
Les Gardes.
La Princesse d'Elide.

Les Amours déguisés.
La Naissance de Vénus.
Ballet des Muses.
La Grotte de Versailles.
Georges Dandin.
Le Carnaval.
Ballet de Flore.
Pourceaugnac.
Les Jeux Pythiens.
Le Bourgeois gentilhomme.
Psyché.

Five books 'Festivitatum omnium quæ in sacello Regis celebrantur' (288-92) containing:—

- Bk. I. *Circumcisio B.M.V.*, solemne sacrum et 2 vesp.
Purificatio B.M.V., solemne sacrum et 2 vesp.
Annuntiatio B.M.V., 2 vesp.
- Bk. II. *Dominica in Psalmis*, solemne sacrum
Feria Quinta in Coena Domini, solemne sacrum
Feria Sexta in Parasceve
- Bk. III. *Resurrectio Domini*, solemne sacrum et 2 vesp.
Ascensio Domini, 2 vesp.
Festum Pentacostes, 1 vesp., solemne sacrum et 2 vesp.
- Bk. IV. *Festum Corporis Christi*, 2 vesp.
Assumptio B.M.V., 1 et 2 vesp.
Nativitas et Conceptio B.M.V., 2 vesp.
Festum Sanctorum Omnium, 1 vesp., solemne sacrum et 2 vesp.
- Bk. V. *Nativitas Domini*, 1 vesp., matutinum, solemne sacrum et 2 vesp.
- Motets by Desmarets, voc. pts. (118-26), inst. pts. (226-33).
 Motets by Colasse, Minoret, and Desmarets, voc. pts. (127-31), inst. pts. (234-7).

The following sets of volumes bear the Toulouse Arms and are of the same date, but they may not be in Philidor's hand:—

- Motets by Campra, score (111-14), voc. pts. (115-17), inst. pts. (220-5).
 Italian Cantatas by unnamed composers, bass pts. only (238-48).

The following bear the Toulouse Arms, but are certainly not in Philidor's hand:—

- Cantates Françaises by J. B. Stuck, inst. pts. (293-5).
 Cantatas by G. B. Bassani, score (260-1).

A collection of Italian cantatas by various composers, score (262-3); is not in Philidor's hand and is not stamped with the Toulouse Arms, but it probably belonged to the Toulouse collection.

The Tenbury Philidor manuscripts have an interesting history. Ouseley, who died in 1889, left no record as to how he acquired them. He used to describe them as 'the Palais royal books,' and under that vague description they have been known at St. Michael's College ever since Ouseley's day. The present writer, having been engaged upon the task of arranging and cataloguing the whole of this music library, set himself to investigate the question of the origin of the collection and how it came to Tenbury; and the facts are as follows:—

The comte de Toulouse, born in 1678, was a son of Louis XIV by Mme. de Montespan. He was a man of striking personality, culture and distinction. At the age of five he was created Admiral of France,

and in spite of the fantastic nature of this infantile appointment, he did in fact follow a naval career with no small credit. It was he who commanded the French Fleet, unsuccessfully but with notable strategy, against Rooke at the battle of Malaga in 1704. The Count had his establishment in the palace of Rambouillet. He married a widow by whom he had an only son, the duc de Penthièvre. After his death his property passed to his son, who, like his father, commanded the esteem of the populace; he lived undisturbed at the time of the Revolution at Rambouillet. Penthièvre's only daughter married the duc d'Orléans, and their son was Louis Philippe, who eventually came to the throne of France.

The Toulouse property, including these Philidor manuscripts and other music books, duly passed into the possession of Louis Philippe, and during his reign they seem to have been moved to the Palais Royal. It was then that each volume was stamped inside 'Bibliothèque du roi, Palais royal.' Louis Philippe abdicated in 1848, but on his retirement to England his books, with the bulk of his property, remained in France. He died at Claremont in 1850. On Monday, December 6, 1852, and twenty following days, his libraries were sold by auction in Paris at a sale room in Rue des Bons-enfants. The catalogue of this sale was edited by M. Potiers and a copy is in the British Museum (MS. Dept., P.R.5.d.12). Most fortunately there also exists in the Musée Condé at Chantilly an annotated copy of this catalogue, giving the names of many of the purchasers and the price paid for each lot. These details have been kindly supplied to the present writer by M. Gustav Maçon, the librarian at Chantilly, who was formerly private secretary to the duc d'Aumale, son of Louis Philippe. It thus appears that the whole of the Tenbury collection of Philidor manuscripts, together with the sixty-seven volumes of printed scores (also bound in calf and bearing the Arms of the comte de Toulouse), were bought at this sale for a total sum of about 600 francs! The purchaser at this sale was entered in the Condé catalogue as 'M. Williams Hope.' The small and unimportant gap between the date of Hope's purchase of the books and Ouseley's acquisition of them still remains unbridged. Hope may have been acting for Ouseley in Paris, or he may have sold the volumes to him shortly afterwards, for Ouseley certainly acquired them in the 'fifties. M. Léo Crozet, of the Bibliothèque Nationale, has informed the present writer that a part of Hope's library was sold (apparently in Paris) after his death on May 1, 1855, but that although several of Louis Phillippe's books appear in the catalogue no musical work is mentioned. The archives of English sale-rooms reveal no record of a sale on that date.

Each of the volumes now in the Tenbury library has been identified in the sale catalogue of 1852, and the reference is duly noted in the

library catalogue of the MSS. There are, as already mentioned, one or two trifling discrepancies in the lists. Taken as a whole, the Philidor manuscripts are in splendid condition, but the bindings have in many instances needed repairing, and some volumes required to be restitched. This work has been admirably carried out by Mr. Frank Vaughan, of the Royal Library, Windsor Castle.

There exist, then, these three collections of Philidor manuscripts, apart from the various stray volumes, such, for instance, as Brit. Mus. Add MS. 16045. Taken together they provide an invaluable store of contemporary text of the operas, ballets, and other music of this important French school. Very considerable discrepancies are to be found when the manuscripts are collated with the text of the first printed editions. It has been claimed that, as the printed editions were in certain instances not published until some time after the production of the operas, the text of the manuscripts, which are in most cases older than the printed text, is likely to be the more correct. It may be argued with equal force that the printed editions would represent the considered thought of a reviser; but without doubt each textual variant will naturally be treated by any scholar on its own merits, his choice sometimes favouring the manuscripts, sometimes the printed versions. That a certain degree of carelessness is exhibited in the copyist's work is patent to anyone who will scrutinise the Philidor manuscripts even apart from the printed text, and since certain indisputable errors have been reproduced in duplicate copies, it would seem that the responsibility for error is traceable to an original copyist whose text apparently served for all subsequent copies in the establishment of the Philidors. One further point: it is rare to find the figuring of the thorough-bass in these MSS.; the Brit. Mus. MS. quoted above is one of the exceptions in this respect; but the conclusion to be drawn is that the copies supplied by the Philidors were made primarily to meet the demand of patrons rather than that of performers, at a time when no other scores of any sort were available. On the other hand, the vocal and instrument part books at Tenbury have a special textual value, for they could only have been transcribed for the use of performers.

The writer begs gratefully to acknowledge the kind help he has received in the very difficult task of compiling these details from M. Gustav Maçon of the Musée Condé, Chantilly; from M. Charles Hirschauer of the Bibliothèque de Versailles; from M. Léon Mathieu of the Conservatoire Nationale de Musique; from M. Léo Crozet of the Bibliothèque Nationale; from Mr. Carl Engel and Mr. W. Oliver Strunk of the Library of Congress, Washington, D.C.

E. H. FELLOWS.

BARON BACH

THE title surprises us in the Mozart letters and elsewhere in the literature of the late eighteenth century. The Baron was a contemporary of Sebastian Bach, knew at least one of his sons, was a musician, like them, and by many was called by their name. He himself neither claimed nor used it. His legal surname was Bagge, the patronymic of Norse ancestors almost recently withdrawn from that peninsula. He wrote it in its Scandinavian form, though to French ears and others the more familiar 'Bach' interpreted its pronunciation.⁽¹⁾ In his lifetime the Baron was a personality, for whom Gerber made a niche in his musical gallery (1790). He was 'music-mad,' said a contemporary, 'talked music, dreamt music, consorted only with musicians, and devoted to his mania three-quarters of his considerable fortune.'⁽²⁾ Yet his name is not found in modern lexicons, and only in France, where he lived most of his life, Georges Cucuel twenty years ago, in *L'Année Musicale*,⁽³⁾ provided a well documented account of him to which I am indebted. It is supplemented here from other sources.

Carl Ernst Baron de Bagge was born at Fockenhof, in Courland, on February 14 (4), 1722.⁽⁴⁾ His father, Carl, founder of the Courland branch of the house, had entered (1698) the ducal household as a page, served as lieutenant of dragoons, and eventually as Comptroller to the widowed Duchess Elisabeth Sophie of Courland, who subsequently by a third marriage became Duchess of Saxe-Meiningen. His own marriages brought him a considerable fortune, with which he bought the estates of Seppen and Diensdorf, and at the latter he died June 18, 1747. His first wife bore him a son and a daughter. By his second (m. Danzig June 20, 1717), Flora Charlotte Ferber, he was the father of the subject of this memoir.

The circumstances of our Baron's early years are unknown to us. His father's death when he was twenty-five, putting him in possession of Diensdorf, Seppen, and other Courland estates, enabled him to

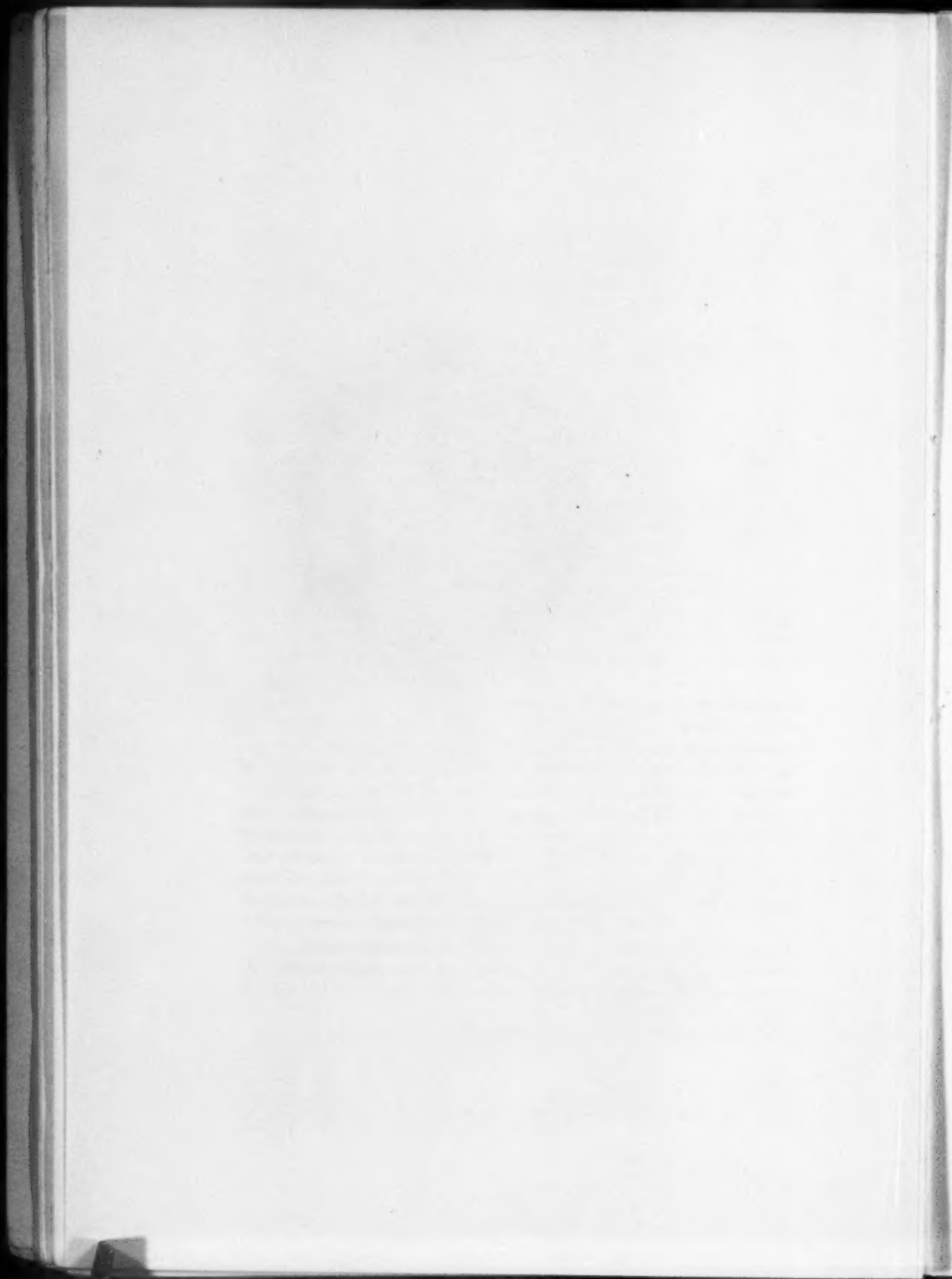
(1) In French pronunciation the two 'g's' would not sound hard, as in the English 'rag,' but soft, as the German 'ch.'

(2) *Mémoires secrets*, February 20, 1782.

(3) For 1811; pp. 145-186.

(4) For the history of the family I am indebted to Baron von den Osten-Sacken, of Rostock, who furnished me with the proofs of his *Genealogisches Handbuch der kurländischen Ritterschaft*.





indulge his absorbing passion for music. It had apparently already drawn him to Italy to become the pupil of Tartini, who opened his School at Padua in 1728. By 1749 or 1750, however, his fixed domicile was in Paris, where for nearly half a century he maintained a *salon* of distinction.

The Baron's princely patronage of music was assisted by his marriage, which took place at the Dutch Embassy in Paris on September 5, 1751. His wife, Joséphine, was the daughter of Jacob Maudry, a native of Geneva, resident since 1719 in the Rue du Jour, where he died November 16, 1762. He is described as a banker, though Leopold Mozart, writing to Wolfgang in 1778,⁽⁵⁾ names him as 'a wealthy hat-manufacturer.' Whatever its sources, Maudry's wealth was imposing: his estate at his death was valued at over 1,000,000 *livres*. His daughter received a dowry of 150,000 *livres*, a jointure of 75,000, besides jewellery, clothing, lace, and house furnishings valued at 10,000 more. Some apprehension lest these revenues should be dissipated elsewhere than in Paris is betrayed in a clause of the nuptial contract, which bound the Baron not to oblige his wife to live in Courland. In fact he installed her in a modest apartment in the Rue des Deux Ecus, paroisse Saint-Eustache, whence some years later⁽⁶⁾ he removed to more luxurious quarters in the Rue de la Feuillade, Place des Victoires, where he dispensed much hospitality and eventually died.

If Baronne Joséphine shared the musical tastes of her husband, their temperaments were otherwise incompatible. The marriage was of her parents' making: the poor woman once complained that she only escaped 'les rigueurs d'un père plein d'humeur' to experience 'les caprices, l'indifférence, l'injuste mépris' of a husband. Religion interposed another barrier: he was a Lutheran, she a Calvinist whom circumstances increasingly attracted to the creed of Rome. Moreover, lavish in his own pleasures, the Baron was niggardly to his wife. Their bickering eventually rose to such heights that, after Maudry's death, they parted company; he remained in the Place des Victoires, she joined her widowed mother at Passy. In 1767, when Mme. Maudry died, leaving her daughter 45,000 *livres*, on which the Baron proposed to lay his hands, his wife took the step long contemplated, joined the Roman communion and entered the Convent of the Holy Sacrament. Here, under priestly pressure, she invoked the law to recover her estate, and even to annul her marriage, alleging irregularities in its circumstances. The suits proceeded

(5) Schiedermair, iii. 381.

(6) Probably after Jacob Maudry's death in 1762. cf. Schürig, *Leopold Mozart's Reise Aufzeichnungen 1763-1771* (1920), p. 29.

deliberately from court to court till 1773, when the Paris Parlement declared the marriage valid, but decided the other issue in the Baronne's favour. Bagge received the decision with feigned indifference. Hastening to him with the verdict, his lawyer found him regaling a large company with a composition of his own. Bursting in, he announced the news. 'Tut, tut,' protested the Baron, 'you've made me make a mistake! Gentlemen, with your permission, I'll begin again.'⁽⁷⁾

The loss of his wife and her income in no degree diminished the vogue of the Rue de la Feuillade. It remained, says Schilling,⁽⁸⁾ the resort of all the distinguished musicians in Paris. On their arrival in the capital in 1763 the Mozarts eagerly sought the Baron's patronage, as Leopold recalled fifteen years later in a letter to Wolfgang⁽⁹⁾: 'The Baron,' he wrote, 'is a passionate music-lover who used to give frequent concerts in his apartments and probably does so still. He employed a few musicians for that purpose, two horn players (of whom Henno was one), two oboists, a double-bass, and so forth. He did not pay them much; but their job was permanent and therefore worth while. Otherwise he had the services of visiting artists, strangers to Paris, who sought his patronage, glad of the opportunity to make themselves known. The Parisian virtuosi also attended, particularly when they wanted to try over a new piece or hear the latest music, with which the Baron was always well supplied.' His house was 'open to all skilled musicians,' wrote Marpurgh⁽¹⁰⁾ a few years later (1786), 'and every morning was devoted to music.'

Apart from the agreeable entertainments his wealth provided, the Baron was himself a magnet for the curious, eccentric in dress, unconventional in habit. Hoffmann, with some exaggeration perhaps, etched him in the character of Councillor Krespel⁽¹¹⁾: 'He was dressed, according to his custom, in a grey suit cut to an antique pattern, and from his three-cornered hat, which he wore military fashion, cocked over his ear, depended haphazard a piece of the hatband. At his waist he wore a black sword-belt in which, in lieu of a sword, he carried a violin bow.'

So eccentric a melomaniac naturally afforded entertainment to the public. In Audinot's *La Musicomanie*, produced at the Ambigu Comique in 1779, Bagge appears in the character of 'Baron von Steinback,' in whose household music is the absorbing theme. He

(7) *Allgem. Musik. Zeitung* (1800-01), pp. 840f.

(8) *Encyclopédie* (1835), i. 397.

(9) Schiedermair, iii. 381.

(10) *Legende einiger Musikheiligen* (1786), p. 277.

(11) In 'Die Serapions-Brüder,' I.

refuses his daughter to any but a musician, and employs none but musicians in his household. 'Is the coachman taking his clarinet with him?' he asks when his carriage is announced. 'Yes, sir,' replies the lackey, 'and the double-bass is on the roof and both footmen have their fiddles.' The hall-porter announces visitors with a blast on the horn, and doors are thrown open to the chords of C, G or F. His daughter gratifies the Baron by appearing operatically arrayed, her hair dressed à l'*Iphigénie*, her shoes à l'*Olympiade*, and her neck collared au *désespoir d'Armide*. In Stanislaus Champein's comic opera *La Mélomanie*⁽¹²⁾ (1781) Bagge is introduced in the character of 'Géronte,' who makes his entry dressed à l'*antique* and singing the air:

*Le chant, la symphonie,
Et ce gout merveilleux,
Qu'on ne trouve qu'en Italie,
Sont des talents heureux
Qui font le bonheur de ma vie.*

Such a personality drew the laughter of the populace. But the Baron exhibited traits which excited the amusement of the artistic company frequenting his *salon*. He was incorrigibly convinced of his exceptional gifts as a violinist. 'Without having mastered the art beyond the standard reached by other good amateurs,' Marpurg⁽¹³⁾ wrote, 'it annoyed him if his audience received his playing with indifference or withheld their applause. The strange thing was that, though he perfectly well knew how such and such a passage ought to be played, he never was satisfied so to render it, but played them all alike on the particular string, sliding his finger up and down it.'⁽¹⁴⁾ His auditors were forced to conceal their amusement; for the Baron's earnest expression showed that he was himself perfectly satisfied with his method.' His comrade, M. Bernard, offered him the dubious compliment in 1781:

*Du dieu de l'harmonie admirateur fidèle,
Prenant un vol que rien ne pouvait limiter,
Dans l'art du violon il n'eut point de modèle,
Et personne jamais n'osera l'imiter.*⁽¹⁵⁾

Gerber wrote cautiously in 1790: 'Sein Instrument ist die Geige, die er auf seine eigene Art traktirt.' Similarly double-edged was the

(12) Cf. Michel Brenet, *Les Concerts en France sous l'ancien régime* (1900), p. 355.

(13) *Loc. cit.*

(14) There are other witnesses to the Baron's habit. Apparently he made no use of 'positions.'

(15) Marpurg, p. 279.

remark attributed to Kaiser Joseph, to whom he had exhibited his skill: 'Baron, never have I heard playing like yours!' 'No Baron that ever lived,' said an obituary notice, ⁽¹⁷⁾ 'can ever have made such horrible grimaces directly he took violin and bow in hand. His face, his muscles, the whole of his body underwent most painful contortions, and, as his playing increased in animation, sounds proceeded from his mouth which could only be likened to the miaowing of a cat. Moreover, to every concert he contributed a solo, and it was hazardous to display amusement, for it excited him to such transports of rage that he would drive the offender from the room.' 'His eccentric character and temperament,' remarks Schilling, ⁽¹⁸⁾ 'produced an impression of almost ludicrous oddity and childish fooling.' Christian Danner, whom Bagge counted among his pupils, gave the flautist Dulon such an unflattering account of his master's style, that, on hearing of the Baron's death, Dulon expressed the hope that his violin would not accompany him to destroy the peace of the underworld!

Bagge claimed Tartini as his model, and emphasised the importance of the bow technique. 'The bow is to the player what his breath is to the singer' he admonished those who submitted to his tuition. For, whatever of serious regard attaches to him is found in his ambition to found in France and elsewhere a Violin School superior to that of Corelli and Vivaldi and modelled on the system of Tartini. The intention was not extravagant nor the effort uncalled for. For, as in England, the standard of French playing was mediocre and immensely inferior to that of Italy. Corelli's sonatas, when they reached Paris in 1758, were beyond the competence of French violinists. Geminiani, a few years later, astounded his hearers by the facile ease with which he mastered their difficulties.

His zeal to boast himself the founder of a School impelled the Baron to methods of solicitation unusual between master and pupil. 'It was his custom,' says Schilling, ⁽¹⁹⁾ 'to invite players to study his technique and, if they adopted it, to claim them as his pupils. He actually paid them to take lessons from him in order to have that gratification. Many did so, some of whom afterwards were famous.' Kreutzer is prominent among them. His friend Giuseppe Blangini had from his own lips the story that in his early years, when his name was becoming known in Paris, Kreutzer was introduced to the Baron, who, after hearing him play, advised him that, if he wanted to be famous, he must perfect his technique. 'Come to me three

⁽¹⁷⁾ *Allgem. Musik. Zeitung*, loc. cit.

⁽¹⁸⁾ *Loc. cit.*

⁽¹⁹⁾ *Loc. cit.*

times a week,' he added; 'I'll give you instruction, and, what's more, the master will pay the pupil six francs a lesson!' 'Kreutzer told me,' added Blangini, 'that he found this method of tuition very agreeable and never failed to take his lesson or to receive the six francs.' But at the end of three or four months, finding perhaps that Kreutzer wanted to learn more than he could impart, the Baron said to him solemnly, 'Well, my young friend, I've taught you everything you ought to know. You can now get a hearing anywhere.'⁽²⁰⁾

Kreutzer's rival, Viotti, was another of the Baron's 'pupils' after his *début* at the Concert Spirituel in 1782; Geminiani also, a man more than fifty years his master's senior. 'I played him my sonatas,' the Baron recalled in later years, 'and pointed out his faults. He asked me to give him lessons, and I readily consented. But he was too confirmed in his own method, too stubbornly addicted to his own faults, to allow me to improve his playing.' Giornovicchi (Jarnowiec) was another pupil, of whom Marpurgh⁽²¹⁾ records an incident which illustrates the Baron's generous disposition: 'The two great *virtuosi*, Giornovicchi and Lamotte,'⁽²²⁾ he writes, 'were heard at the Concert Spirituel in Paris [1786]. Both excelled themselves and were much applauded. But Giornovicchi was not satisfied. He thought Lamotte was preferred to him, and, among others, expressed his dissatisfaction to the Baron. "Parbleu!" said the Baron, "you are foolish, friend Giornovicchi; you played like an angel and nothing could have gone better." Giornovicchi, however, continued to grumble and the Baron to reassure him. Reasoning having no effect, the Baron at length slipped a roll of *louis d'or* into his hand, whispering, "Now, not a word, Giornovicchi! If you ever play again with Lamotte and I give you a similar packet, you may feel sure you've done better than he did. So, good night! Come to see me to-morrow."'

Carl Stamitz yielded another scalp to the Baron's arduous hunting. Coming to Paris in 1770 from Mannheim, in whose famous orchestra he was a second violin, the Baron convinced him his proper instrument was the viola or *viola d'amore*, on both of which, Bagge recalled complacently, Cramer eventually played 'quite tolerably.'

M. Cucuel's industry⁽²³⁾ has brought to light a number of works dedicated to Bagge by his Paris associates. Among them we discover François Joseph Gossec, conductor of the Concert Spirituel 1773-77; Nicolas Capron, the violinist; Boccherini, who lived under the Baron's roof during his Paris visit 1767-69; Pierre Gaviniés, the violinist, with

(20) Jos. Hardy, *Rodolphe Kreutzer* (1910), p. 28.

(21) *Op. cit.* p. 224.

(22) Franz Lamotte, of Vienna.

(23) *Op. cit.* pp. 167f.

whom the Mozarts associated in 1764; Johann Friedrich Edelmann, one of the finest clavicinists of his period; Pugnani's pupil, Joachim Traversa; Giornovicchi; and others whose dedications acknowledged the patronage of their genial but eccentric Maecenas. These names reveal the character of the Baron's *salon*. He could not compete with the Prince de Conti, La Pouplinière, the Duc d'Aiguillon, the Maréchal de Noailles, or even the Comte d'Albaret in the exclusive society frequenting their concerts.⁽²⁴⁾ His *salon* was pre-eminently the Mecca of artists, and at his Wednesday concerts the best music in Paris was to be heard; for he was assiduously courteous to all players who visited the capital, gladly afforded them a platform from which to announce themselves before appearing at the Concert Spirituel in the Tuileries, patronised their concerts, as in the case of the Mozarts,⁽²⁵⁾ and lent them music from his extensive library.

As a composer the Baron also challenged the verdict of his circle. Symphonies, Concertos, Quintets, Quartets, and a Cantata celebrating the accession of Friedrich Wilhelm to the throne of Prussia came from his mediocre pen with easy facility. A set of Quartets and two Violin Concertos alone got into print. His op. 1, 'Six quatuors concertants pour deux violons alto et basse,' was written in 1773, Fétis supposes. He can hardly be right. The title-page describes the author as 'chambellan de Sa Majesté le roi de Prusse,' a distinction Bagge received only in 1790. They must have been written before 1782, however, and display the 'seufzer Manier' which distinguished the Mannheim School.⁽²⁶⁾ There is no evidence that they impressed connoisseurs. On the other hand, his Violin Concerto in C elicited praise in which we can detect, perhaps, a tinge of raillery. 'Few compositions of the kind better deserve attention,' declared the *Mercur de France* (January, 1782): 'Indeed, the mere name of a composer revered by every musician in Europe promised a work original and interesting, displaying inspiration of the highest order and the most brilliant technique.' For us its only interesting characteristic is the striking resemblance of its opening bars to Mozart's 'Jupiter' symphony composed seven or eight years later.

A second Violin Concerto was published early in 1783. The work, a letter from Paris reported,⁽²⁷⁾ 'reveals the originality of this celebrated amateur.' But its performance invited a demonstration in which its composer alone failed to detect an indication of ridicule. The occasion was the 'benefit' concert of Mme. Mara in the Tuileries on June 2,

(24) Cf. Brenet, chap. 12.

(25) Schiedermair, iii. 381.

(26) Cucuel, p. 152.

(27) Cramer, *Magazin der Musik* (1783-86), i. 844.

1788. Having quarrelled with Viotti, she invited Kreutzer to support her, and, one supposes, being under some obligation to the Baron, permitted him to impose his Concerto upon the programme. The audience, however, who had suffered too often from the Baron's partiality for his own productions, spontaneously 'acted a little farce which served to fill the interlude,' a contemporary print reported: 'M. le Baron de Bagge had placed himself in a prominent seat in the front row. After the performance of his Concerto the applause was deafening; *bravo* and *bravissimo* resounded from all parts of the hall, and the distinguished nobleman was surrounded and proclaimed King of Harmony. It is a pity that the Queen, whom Mara expected—indeed she had announced Her Majesty's presence in advance—did not assist at this incident. It would have amused her and added the climax to the Baron's absurd delusion and greedy swallowing of the fantastic applause showered on him as the expression of genuine enthusiasm.'⁽²⁸⁾

Firmly established among the musical institutions of Paris, the Baron sought the applause of a wider public in the last decade or so of his career. Vanity in some degree directed his courses. But his chief concern was to extend the circle of his 'pupils' by demonstrating the superiority of his own technique. In 1778 he visited England, as we learn from Mozart, then in Paris awaiting him anxiously 'for several reasons,' Wolfgang writes to his father (July 9, 1778),⁽²⁹⁾ 'and especially because he gives us the chance to rehearse our pieces thoroughly.' No other record of the Baron's English visit survives. Neither Burney nor the London diarists appear to have met him, though he cannot fail to have frequented the Bach-Abel concerts and other resorts of the musical public. Mozart, as we learn from another letter (December 14, 1777),⁽³⁰⁾ was anxious to play his Concertone to Bagge; for the flautist Baptist Wendling of Mannheim on hearing it had exclaimed, 'That's the very thing for Paris! Play it to the Baron! He'll be delighted with it.'

Six years later Bagge is discovered in Vienna, and again in the company of Mozart. Leopold writes on November 19, 1784⁽³¹⁾: 'My son had a small musical party [at Vienna] for his name-day, at which his pupils performed. Baron Bagge, too, from Paris, entertained the company with a Violin Concerto. It caused a good deal of amusement, Wolfgang writes.' Michael Kelly also was in Vienna, probably was present at Wolfgang's party, and recorded his impression of the Baron

(28) *Mémoires secrets*, quoted in Hardy, *loc. cit.*

(29) Schiedermair, i. 211.

(30) *Ibid.* i. 143.

(31) Schiedermair, iv. 296.

in a lively passage⁽³²⁾: 'The Apollo, the Orpheus of the age, was the redoubted and renowned Baron Bach, who came to Vienna to be heard by the Emperor. He (in his own conceit) surpassed Tartini, Nardini, etc., etc. This *fanatico per la musica* had just arrived from Petersburg, where he went to make his extraordinary talents known to the royal family and Court. Now I have often heard this man play, and I positively declare that his performance was as bad as any blind fiddler's at a wake in a country town in Ireland; but he was a man of immense fortune, and kept open house. In every city which he passed through he gave grand dinners, to which all the musical professors were invited; at Vienna, myself among the rest. One day, having a mind to put his vanity to the test, I told him that he reminded me of the elder Cramer. He seemed rather disappointed than pleased with my praise: he acknowledged Cramer had one⁽³³⁾ merit, that he had played with him out of the same book at Mannheim, where Cramer was first violin at that Court; but that the Elector said that *his* tone was far beyond Cramer's, for Cramer was tame and slothful, and *he* was all fire and spirit, and that to make a comparison between them would be to compare a dove to a gamecock. In my life, I never knew a man who snuffed up the air of praise like this discordant idiot.'

Kelly indicates that Bagge had played to the Emperor Joseph, 'who laughed heartily at him.' But enquiry fails to confirm his statement. The Baron's name is found neither in the registers of the Obersthofmeister, whose duty was to introduce foreigners at Court, nor in those of the Oberstkämmerer, who arranged the Concerts, theatre performances, and so forth. Nor does the diary of Count Karl Zinzendorf mention the Baron.⁽³⁴⁾

The outbreak of the French Revolution sent the Baron again, and for the last time, on his travels. Probably he revisited his native Courland. But the only positive traces of him are found in Berlin. That he already was in relations with the Prussian Court is evidenced by his compositions. He dedicated his Violin Concertos respectively to the Prince and Princess of Prussia, and, on the former's accession as Friedrich Wilhelm II in 1786, offered homage in a congratulatory Cantata. His pertinacious wooing was rewarded on January 2, 1790, when he received the title of Kammerherr.⁽³⁵⁾ Otherwise he indulged in his favourite avocation, received pupils, fortified them with a glass

(32) *Life of Michael Kelly*. Ed. S. M. Ellis (1930), p. 102.

(33) The original edition of Kelly's *Reminiscences* (i. 230) has 'some.'

(34) I am indebted to the Director of the Haus-, Hof-und-Staats-Archiv for the information. Enquiry at Moscow brings no information about the alleged visit to Petersburg.

(35) The Brandenburg-Preuss. Haus-Archiv kindly found the date for me.

of Madeira, and enriched them on leaving with a coin delicately concealed in paper. As at Paris, amateurs frequented his house to hear the latest music, and a last picture of him reveals him lecturing his players on a passage in a Haydn quartet. 'Stop!' he calls out at an expressive passage, 'Stop! that's a true Tartini phrase. Try it again!' The passage is repeated and the Baron sobs in ecstasy: 'Divine Haydn! How easily he stirs our feelings! But he can't write for the violin, perhaps didn't want to; for had he composed in the true violin style, like Tartini, he would have been unplayable!' Incurrible Baron!

Travelling to Paris by way of Spa, where the blind flautist Dulon found him the centre of a constellation of flatterers, the Baron barely survived his return. He died March 24, 1791, and was buried four days later in the cemetery in the Rue Grange-aux-Belles. Schilling avers that he was murdered by his mistress, an accusation no evidence supports; the certificate of his death attributed it to 'une fluxion de poitrine.' What became of his comprehensive library and even more valuable cabinet of musical instruments is unknown. His widow recovered her estate and his collateral heirs were moderately enriched by his demise. For he had expended, it was asserted, three-quarters of his fortune in the cause of music. He deserves on that account a slip of rosemary on the altar of remembrance.

C. SANFORD TERRY.

THE 'GROSSE FUGE'

THE HUNDRED YEARS OF ITS HISTORY

IN the whole of music there is no other piece with quite so strange a history as the 'Grosse Fuge' of Beethoven. Its name has been known for a hundred years to every student or music-lover acquainted with the body of Beethoven's compositions, but on the evidence of what has been said about the composer and his works, in books, periodicals, and newspapers, perhaps not more than half a dozen people in any decade have ever got more knowledge of it than the name and the bare facts of its original production.

From 1825 to about 1925 it is probable that not a dozen quartet formations of the first rank ever did more than to give the work a 'try over'; and so far as I have been able to learn, even in the 1880's and 1890's, which were the first great periods in the mastery of Beethoven's later works for string quartet, only the Joachim Quartet and the Heckmann Quartet got so far as to play it in public. Consequently the critic and student, all through this hundred years, has been unable to help himself to an understanding of the fugue through the ear, or to test and prove his ideas about it by experience of the varying interpretations of great performers. He has been left solely to his reading eye, which in the case of music of this kind can never tell him all about it. Moreover, until a few years ago the critic and student could not even work at the fugue with all the parts under his eye at one and the same time, for nothing was available except the separate parts for the string instruments and the rough-and-ready piano arrangement made by the composer. (The fugue is available now in the Philharmonia Edition of Miniature Scores, Boosey and Hawkes, Ltd.)

Yet although conditions and circumstances made it impossible for any one between 1825 and 1925 to really master the work, the work was unreservedly condemned—so much so that, relatively speaking, nothing harsher was said about Wagner in the fine old days of the first anti-Wagner battle than was said about this work of Beethoven's. The adverse critical remarks seem, indeed, to splutter with rage and irritation; and certain of the terms which crystallised around the fugue between 1875 and 1910 are sparkling in the newspapers to-day, when the piece is in the regular repertory of the Léner Quartet, is broadcast in an arrangement for string orchestra, is proved capable of moving

simple, average listeners deeply at a first hearing, and is recorded (in the Léner performance) for the gramophone. Among these uncomplimentary terms are dour, uncouth, inconsequential, laboured, extravagant, cerebral, obscure, impracticable, foolish, mad, illogical, formless, meaningless, and experimental; all of which have been used in the newspapers during and since 1927.

The voluminous Beethoven literature inspired by the Centenary (1927) contained—so far as I have observed—practically nothing on the fugue or on what it stood for in the composer's art. Even the great Beethoven numbers of MUSIC AND LETTERS, for instance, contain only one reference to it, and that no more than a passing one. Such an omission is as curious as would be the omission of the 'Hamlet' group of plays from a discussion of Shakespeare, because this fugue is as significant in respect of Beethoven as those plays of tragic failure are in respect of Shakespeare. It proves that even in 1927 the work did not *live*, even in the special spheres of Beethoven literary culture; for if it *had* lived there—as for instance the C minor Symphony, the Mass, and the Choral Symphony live—it would have sprung forward as constantly as they did to afford illustrations and to point remarks.

Circumstances having made the fugue more or less topical in this country of late, it has naturally been mentioned frequently; but every one of the references to it that I have seen contains some error, either of simple historical or formal fact, or of judgment—which is proof that no English critic has apparently given the work the attention it requires before remarks on it can be authoritative.

The first hearers of the fugue (Vienna, March 21, 1826) heard it as part of the quartet in B flat, which was published after Beethoven's death as op. 130. In this quartet is the famous Cavatina. The Cavatina happened not to impress the audience as of any particular significance, but they encored the Presto (the second movement) and the Alla danza Tedesca (the fourth). The fugue astonished them by its unusual character and wearied them by its length. Beethoven therefore took it out of the quartet, and a year later wrote the finale that forms the present ending.

Actually the fugue is not only necessary in the scheme of the quartet, but it is an essential part of the group of quartets of which the B flat is No. 2:—A minor, op. 132; B flat, op. 130; C sharp minor, op. 131; and its full 'interpretation' is possible only with the help of the three quartets in their entirety—even the theme of the fugue is, in one way or another, 'common' to certain other movements. The new finale—by comparison very simple, and in mood free of all ambiguity—is not dramatically a member of the family of movements,

and once in a while performers remove it and put the fugue back in its original place.

Now the Vienna audience of 1826 naturally had no chance to know anything about the fugue before they heard it; and experienced in Beethoven's music though the Schuppanzigh Quartet were (Prince Rasumovski's private quartet), it can hardly be doubted that the performance they gave was a pretty bad one. All string quartet music is unpleasant when done badly; but this particular specimen must be literally hideous when so treated; and the audience were justified in rejecting it. The contemporary critic who may have given it a bad notice would be justified likewise; though if he had learned wisdom from similar experiences of Beethoven's music since the time the 'Eroica' had appeared twenty-odd years earlier, he would have written his notice with an open mind.

I have not found any accounts of the playing of the fugue for more than fifty years after this first performance. Artaria published it in the May following Beethoven's death in the March; but if such a quartet as Schuppanzigh, Franz Weiss, Karl Holz, and Joseph Lincke could not master it with the composer guiding them at rehearsal, no other group of instrumentalists during the next two generations could do anything with it. But the same situation prevailed with regard to other works of Beethoven in the middle of the century. The Choral Symphony, for example, was not played and sung well until Wagner trained an orchestra and choir for it in Dresden in 1846; and according to what Wagner says about the way the chamber musicians of the middle of the century dealt with the other late quartet movements of Beethoven—which was 'hazily'—we may be sure those musicians would leave the fugue alone. Some of them told Wagner that practically all the posthumous quartets were 'sheer nonsense'; just as Karl Reissiger, who had made a fiasco of his attempt to do the Choral Symphony a few years earlier than 1846, told him that the music of that symphony was 'formless, savage, fatiguing, unintelligible, and the blunder of a genius gone astray.'

The Dictionary notices of Ferdinand David (1810-1873), the friend of Mendelssohn, state that he played all the late quartets of Beethoven, including the fugue, and that he was the first violinist to do this. Therefore the work probably remained untouched, so far as the public is concerned, from the Schuppanzigh attempt until whenever it was that David first produced it.

In 1879 Grove wrote his Beethoven article for his Dictionary. He was the wise and careful critic as a rule, but he failed slightly in wisdom when he remarked that the 'obscurity' of the fugue is even greater than its 'length'; for he says that 'one has no opportunity of

judging the enormous movement, because it is never played.' Therefore he had no right to call the music 'obscure.' Grove's use of the term was unhappy, almost as unhappy as Dr. Walker's use, nearly thirty years later, of the phrase 'uncouthly inconsequential'; for these two expressions have haunted everything said in this country about the work up to at least the middle of February, 1931, each has appeared in the reviews of the Columbia recordings from fifteen to twenty times.

There is, I think I can say, no obscurity in the music of the fugue, for the man of keen imaginative vision. And there is nothing inconsequential, for the man whose capacity to apprehend extreme refinements of logic is well-developed. Now Grove had vision, and Dr. Walker understands the logic of music; but neither of them was properly acquainted with the fugue. They had never heard it; and Dr. Walker was even unaware that his particular hero, Joachim, had ever made it possible for other people to hear it. For he says 'that not even Joachim, to whom the popularisation of Beethoven's later quartet music is due, ever attempted to include it in a programme.'

Perhaps the first performance of the fugue in England was that given by Georg Julius Robert Heckmann in London in the December of 1887. (Heckmann, born 1848, was at one time leader of the orchestra of the Glasgow Choral and Orchestral Union; he gave historical recitals of chamber music in England from 1886 to his death in 1891.)

One of the criticisms this 1887 performance drew forth is:— 'Barring some isolated attractive episodes, the "Great Fugue" may, without irreverence, be described as the biggest, most abstruse, bizarre, and unharmonious piece of musical extravagance ever written in the domain of chamber music—a *tour de force* for the listener as well as for the performers, and of which the afflicted master himself, could he have heard it, might with good reason have said, as R. Wagner did of his youthful symphony, "It does not sound well." ' Another critic of the Heckmann concert said the piece was 'a musical vagary,' a thing of 'whimsical complexity,'—meaning that it is irresponsible, freakish, inconstant, and aimless, or, in Dr. Walker's language, 'inconsequential.'

These 1887 critics had not heard the work before. Probably neither had tried to study it from the music. Yet the former puts Beethoven, at the age of fifty-five, and with more than a hundred movements for string quartet standing to his credit, on a level with the eighteen-year old Wagner and the boy's first attempt to write for orchestra; and his only experience of the thing he thus condemns is a solitary per-

formance, given moreover at the very outset of a concert (for the fugue was the first item in the Heckmann programme), by players who, though they had a good ensemble, were (according to the reports) temperamentally cold, and consequently mechanical, and therefore quite unable to get into the very warm heart of the music.

The Joachim performances were severe in character. They were taken as if the players were guides through some holy of holies of the art, into which one must step in a very hushed, humble, reverential manner. Also they were done as with the air of saying, 'Observe: this is impossible; and yet we achieve it.'

But all such performances as these by Ferdinand David, Heckmann, and Joachim were forgotten in the next generation, so that in the *Encyclopedia Britannica* of 1911 Donald F. Tovey could declare that the work 'surpasses the bounds of practical performance.' And yet already at this time Vincent d'Indy was playing it regularly with the students' orchestra of the Schola Cantorum—as Bülow had played it with the strings of his orchestra at Meiningen; and (unless I am mistaken as to the date) Weingartner had already arranged it for string orchestra and had published his score and parts. Moreover, while Donald Tovey was committing himself to the statement that the music was impossible, the London String Quartet were studying it, and in the ten or fifteen years following his *Encyclopedia* notice they played it wherever they gave their cycles of the Beethoven works for string quartet.

It was, however, only when the Léner Quartet began to do the fugue that its existence became known to the public in general. The first of their performances of which I have any record (not by any means the first in this country, I expect) is the one they gave in Manchester on October 16, 1925. The late Samuel Langford, critic of the *Manchester Guardian*, wrote on the concert, and in his remarks on the fugue he adds to that series of errors which it seems to be the fate of this work to suffer. (The report, with all its mistakes, is included in the set of criticisms by Langford published, under the editing of Neville Cardus, by the Oxford University Press, 1929.) Thus Langford says the fugue was originally styled an overture—'a title to which it seems to have no claim whatever, beyond the supposition that you put into an overture anything you like.' The work never was called an overture, any more than a Bach fugue to which a prelude is affixed was ever called a prelude: Beethoven, before the fugue starts, propounds four of the transformations of the leading subject which are to form the material of certain portions of the work, and to this delivery of his texts—which is precisely like that of the preacher who quotes the verses on which he is to preach—he

gives the name 'overture,' and then, when the fugue starts, he heads the first bar 'Fugue.' Moreover, Langford implies, rather slightly, that this preliminary statement of the versions of the theme is 'fragmentary,' which is to estimate it by a rule to which it does not pretend to conform; and when he sums up, he implies that the composition is not music.

The Manchester performance by the Léner Quartet seems to have aroused the old lion in the veteran Adolf Brodsky, for on April 5, 1927 (the Centenary year), the Brodsky Quartet played the fugue at one of the Noon Concerts. Mr. Neville Cardus, writing of the performance in the *Guardian*, transcribes directly a number of sentences from the earlier Langford notice; and for himself makes the remark that 'the second subject, when it appears augmented, is not always easy to identify,' in which is a complete error, since though the 'second subject' (the main theme of the work) is in several ways diminished, it is never augmented.

Both the Léner and the Brodsky performances deeply moved the Manchester audiences. Indeed, Langford puts it on record that ' [In view of the great difficulties attending the playing of the work] it was one of the greatest of possible triumphs that this fugue was received with a greater and more spontaneous applause than anything in the Festival which had preceded it '—the Festival being the Léner series of Beethoven recitals. Then during 1927 the Léner Quartet gave six recitals in the Queen's Hall; the fugue was included in the programme of the third concert, and it was received with such extreme favour that it was repeated as an extra item at the end of the programme of the last concert. Accepting the advice of their critics, the Léners played the second time in steadier tempo and with a fuller, rougher tone; and it was then observed that though this made the music seem bigger and more forceful, it made it rather less pleasant to the ear.

These Léner concerts in the Centenary year brought forth only one piece of writing of historical value relative to the fugue, and that was something Alfred Kalisch wrote in the *Daily News* on February 17, in which he contrasted the Léner rendering and interpretation of to-day with the Joachim of forty years ago. The multitudinous current remarks on the work inspired by the gramophone recording (January, 1931) have risen to individuality on only three occasions; but now all the critics who cannot understand the music confess the fact, honourably and openly. Once in a while a critic may call the work 'out-of-hand' and 'over cerebral'; but gone entirely is the former harsh condemnation. I notice one curious circumstance, however. Nearly every critic calls the theme of the B flat fugue

(there are two fugues in the work, the first in B flat, the second in A flat) merry, energetic, buoyant, and so forth; which is obviously how it appeals to him; though in truth this is a theme cramped into the interval of the diminished fifth (D to A flat), rebellious of its confinement, and almost desperate in its effort to escape into the open—which it contrives to do after the great full close in D minor (bar 109, and the end of part 1 of the Columbia recording).

Only one writer on the work as received through the gramophone is so intimate with the music that it moves him. This writer is the critic who speaks of the recording in *The Times* on January 3; and what he says is: 'The whole of the first section of the fugue [the fugue in B flat, as described above] is one great tempest of exhilaration, in the mood, had Blake only known it, of his "*Nothing can withstand the fury of my course among the stars of God and in the abysses of the accuser*"'; while the rest gives us progressive phases of meditative acceptance, and reconciliation, and victory.'⁽¹⁾

The opposition to the 'Grosse Fuge' for nearly a hundred years, settling into such (as they now seem) repellent expressions as Dr. Ernest Walker's 'uncouthly inconsequential,' is easy enough to understand; just how easy, I will illustrate by these 'chosen words' from Ruskin's 'Lectures on Art': 'Human nature is kind and generous; but it is narrow and blind, and can only with difficulty conceive anything but what it immediately sees and feels: people would instantly care for others as well as themselves if only they could *imagine* others as well as themselves.' This fugue, like all similar works, is a manifestation of the mind and soul of its creator, and it was not cared for simply because the people could not *imagine* the Beethoven it embodies.

How very swiftly we can 'imagine' things with a little help I learned once again on February 2, when I lectured on this piece to the students of Birmingham University. We were together for two hours, speaking freely on all subjects having relation to the composer, his art in general, and this example of his art in particular—considering its form, and listening to it sectionally through the gramophone: and not only was there a desire for the two hours to be expanded to three

(1) Very far is this from something said eighty years ago of music hard to understand then, but easy now, the Chopin mazurkas, which is no stronger than the contemporary criticisms that were levelled at all the progressive works of Beethoven, from the third symphony onwards: 'The composer satisfies to a disgusting degree his passion for writing unnaturally. He is inexhaustible in his discovery of forced transitions, ugly distortions of theme, and ear-splitting harmonies. And he rakes everything together that may produce the effect of odd originality, by the unnatural position of notes.'

or more, but such letters as the following came to me afterwards—the writer of this being Mr. Wilfred H. Pearson :

' I must tell you that since Monday evening I have been living in wonderland. Everything earthly seems to be suspended, and I am hearing over and over again the fugue theme. But I cannot, of course, recall the whole of the rapture. After hearing such music, life takes on a fuller, richer aspect, and earth is really "crammed with heaven." I told you that as I realised the nature of the music, I was impelled to thoughts of the "Hound of Heaven." I have read and re-read the poem since to the inward sound of the music; these appear to me to be irrevocably bound up in one another, and the *stress* and *conflict* of the fugue find echo in

I shook the pillaring hours
And pulled my life upon me; grimed with smears,
I stand amid the dust o' the mounded years;
My mangled youth lies dead beneath the heap.

And then, for that unutterably lovely *ascent* in the last part of the music—after that dancing scherzo has come the second time—I find this other echo in the Francis Thompson :

All which I took from thee I did but take,
Not for thy harms,
But just that thou shouldst seek it in My arms . . .
Rise, clasp My hand, and come.

I shall have no rest until I have the fugue, have mastered it from start and finish, and worked out to the full these affinities.'

My object in these rather informal remarks is merely to arouse the interest of the music-lover in the 'Grosse Fuge,' and to invest the subject with a little more seriousness and reasonableness. We have no cause to be proud of what we have thought of the work for the last hundred years—rather the reverse. But we need not be ashamed that it has taken us all that time to learn how to understand and play it, for its spirit is so exceedingly fine and lofty that a century was required in the process of education. Nor ought we to blame Beethoven for making the music so very hard : what he had to express could not have been managed in any simpler way.

SIDNEY GREW.

ENGLISH AND FOREIGN WOOD-WIND PLAYERS AND MAKERS

THE last few years have brought a number of foreign orchestras to our shores, and the welcome visits of Continental and American musicians have had the inevitable consequences, a spate of criticisms and comparisons. Not even the most fervent of patriots would pretend that our orchestras are as good as they might be or even as good as they have been in the past, but few critics, I trust, would accept in their entirety the strictures contained in Mr. Welsh's recent article 'Orchestral Reform' (in the January number of *MUSIC AND LETTERS*). In the notes which follow I deal with only one section of the orchestra, the wood-wind; it is to be hoped that someone with more intimate knowledge and a readier pen than I can claim to possess will deal with the stringed and brass instruments and their players. Let me say at once that I do not consider our native instrumentalists impeccable; far from it, but I do deny that they are guilty of most of the grave charges which Mr. Welsh sees fit to level against them.

Briefly summarised these charges are :—

- (1) Vibrancy of tone.
- (2) Faults of embouchure resulting in squeaks at inopportune moments.
- (3) Faulty intonation due to :
 - (a) Defective ear and sense of pitch.
 - (b) Imperfectly warmed instruments.
 - (c) Faulty instruments.

Point 1. Mr. Welsh writes : ' In England, we are accustomed to hearing *vibrant* oboes, clarinets, and bassoons, and we have, unfortunately, become quite well acquainted with the various squeaks and squawks that these instruments are capable of producing at the most inopportune moments.' Of course we are accustomed to vibrant wind instruments, because their tone is by the laws of nature vibrant. Sound we know is vibration, and photographs of wood-wind tone show a series of perfectly regular undulations on either side of an imaginary straight line. The depths of these undulations vary with different instruments, but speaking quite broadly the deeper the waves, the warmer and more resonant the tone. So the reader might

be pardoned if the adjective vibrant suggested a tone fully charged and quickened with the characteristic timbre of the particular instrument. But our critic makes his meaning quite clear when he alleges that our musicians have adopted 'the French and Italian system of blowing their instruments, viz., with a vibrato.' What distressing memories crowd upon us! Throbbing cornets, pulsating vox humanas, sobbing saxophones and the rest. Such horrors are an offence to an educated ear, and we are all agreed that wind instruments should be entirely steady and even in tone. Now, sustained vibrato, this entirely mechanical oscillation practised for better or worse by string players, unfortunately also by vocalists, is quite impossible on the clarinet and bassoon and all but impracticable on the flute and oboe. What is possible is the merest tremor in the tone of the flute, an almost imperceptible quiver in the keen-edged tone of the oboe. The degree of this vibration is dictated naturally by the taste of the player; in England it is used very sparingly, too sparingly according to foreign critics who commonly charge our musicians with coldness and lack of feeling. Moreover, there has always in this country been a healthy feeling in the matter. The great flautist, Nicholson, indulged, we are told, not infrequently in a 'tremulous and sorrowful' tone when playing an adagio, and it is significant that even a century ago this fault of style was severely condemned.

Point 2. But, Mr. Welsh may rejoin, this vibrato is unconscious; it proceeds from nervousness or from an imperfectly developed embouchure, as do also all the 'squeaks, squawks and misfires' that have distressed his sensitive ears at Covent Garden. Such an assertion is really too puerile to merit serious attention. 'Couacs' and 'miaulements'—we prefer the picturesque onomatopœa of the French—were not unknown a hundred years ago. In this connexion many no doubt will remember the clarinet concerto described by Berlioz, or the concert in Spohr's Autobiography, when Hermstedt the clarinet virtuoso 'emboldened to rashness by the fumes of the champagne [*sic*] screwed on a new and untried plate [*i.e.*, reed] to the mouthpiece of his clarinet and gave out a mistone, resembling the shrill cry of a goose.' But it is hardly necessary to observe that even in London clarinettists suffering from such nervousness or afflicted with lips so easily fatigued as to emit such equivocal sounds never attain to a seat in any orchestra; it is even doubtful if they would pass out of the stage of pupillage at any college of music. Mr. Welsh allows his Viennese thirty-six such misdeameanours a year; a round dozen would suffice for dismissal in any London orchestra.

Let us pass to *Point 3*, defective intonation. Mr. Welsh alleges that English wood-wind players play out of tune, a fault he attributes to their general lack of sense of pitch and defective ear training. In

the absence of a series of comparative tests between native and foreign musicians it is, to say the least, extremely unwise to be dogmatic on this point; it is perhaps more judicious to look round for other causes of bad tuning. One is touched on by our critic—the temperature of the instrument. Cold instruments are always flat we are told, therefore players should be in the orchestra or bandroom betimes. I agree; this is a most important point of orchestral discipline, and it is the duty, one of the most important duties, of the conductor to attend to it. But hot instruments are also sharp, and the rising temperature of a concert hall is beyond a player's powers to control. A wind instrument for use in this country is constructed to give a tuning A of 439 double vibrations at 68 deg. Fahrenheit. What is going to happen when a temperature of 75 deg. or even of 80 deg. is registered? A flautist or clarinettist will lengthen his instrument by pulling out the socket as far as he dares (any extensive prolongation will destroy the carefully proportioned intervals between the tone-holes), and will rely on his lips to do the rest. But when the temperature has risen beyond a certain point the intonation of the most perfect instrument will be seriously impaired.

But the principal reason why our musicians play out of tune is because they are misguided enough not to use German or Austrian instruments but faulty instruments of English or French manufacture. So Mr. Welsh would have us believe. He continues, 'it is time that the makers turned out instruments that are absolutely in tune when they leave the factory. This applies chiefly to oboes, clarinets and bassoons.' It would be time I agree, were it humanly possible. Unfortunately it is impossible; and this is not a mere assertion, but the opinion of acousticians the world over. A detailed discussion of the degree of perfection it is reasonable to expect in each member of the wood-wind family is plainly out of place in a short article. Let us be content, therefore, with one example, the clarinet, which is generally considered only less intractable in this matter of tuning than the bassoon, and which has been brought to a very high state of perfection by French, Belgian and English makers. This is an instrument of cylindrical bore closed at one end by a single beating reed to set the air column in vibration. Twelfths, therefore, not octaves, are obtained when the instrument is overblown. The first difficulty is that notes obtained by the tone-holes nearest the reed tend to be weak and unhomogeneous owing to the shortness of the air column; the next difficulty is that the notes of upper register, obtained by opening a tiny vent-hole at the top of the instrument, tend naturally to be out of tune with the twelfths below, because in theory each of them demands a distinct accurately determined vent, whereas in practice only one for all can be provided.

Now, I am not aware that even the best of Continental makers can alter the laws of nature, but what French and English manufacturers have done for many years is to effect a judicious, carefully thought out compromise, and to trust to the lips of the player to do the rest.

Consider the magnitude of the problem. A tube rather more than two feet in length with twenty or twenty-two tone-holes has to provide a series of tones which in an organ would call for at least forty pipes; and then it is capable in the hands of an artist of such niceties as altered semitones, which are not possible on any instrument not blown with the human breath.

But what degree of perfection is in point of fact obtained we may ask? A Boehm clarinet recently submitted to the writer had two notes definitely, if slightly, out of tune—a matter of not more than a double vibration apiece—and easily rectified by the player's lips—and one note produced by an alternative fingering rather untrue. Further, two notes were a trifle fuzzy and hesitant. A diagram may make the matter clearer.



(1) Low E slightly sharp, its twelfth B in tune; (2) B \sharp in tune, F \sharp slightly veiled and sharp; (3) F—B \flat , all excellent notes, although by nature they should be weak and ineffective, and are always described as such in text books on orchestral instruments. On badly constructed clarinets this may be the case; on good modern examples they have quite a pleasing quality of tone, and many effective orchestral solos are written round them. They are not easy to produce, however; and their accuracy of intonation is at once the touchstone of a competent player and a well-tuned instrument. The notes of the acute register C to A, the last effective note on the instrument (although exceptional players can attain yet another third) cannot be so accurately tuned as those of the clarion and chalumeau registers, for the simple reason that each tone has several fingerings, some even as many as seven or eight. The player, therefore, makes the selection best suited to his instrument.

And now a word or two about English manufacturers and their methods. Mr. Welsh affirms rather emphatically that the products of English manufacturers are not tested by a professional artist of recognised ability before reaching the purchaser, and further that 'in England and France the makers have unfortunately largely adopted a system of mass production, thus converting a real art into

a common trade.' By this time the reader will know that in his opinion things are done very differently in Germany and Austria. Now generalisations, however dogmatically expressed, may be met with tolerance, but in the case of ignorance or wilful mis-statements there is a limit to our patience. Every statement in this paragraph relating to England is not only misleading, but definitely wrong. At the moment there is in this country only one considerable factory devoted to the making of wood wind instruments. This is a recent amalgamation of two old-established firms. Here, as also in the smaller ateliers, each instrument is tuned by an artist of 'unquestionable ability' called in for the purpose, and not only by an artist of 'unquestionable ability,' but by an artist more particularly adept at tuning wind instruments, which is a vastly different matter. We have seen that a few ineradicable faults still lurk in the clarinet and bassoon; the really competent tuner must be able to reveal not only these well known imperfections, but any others that may exist.

And in English tuning-rooms as little as possible is left to chance. The pitch is given by a reed organ specially constructed for the purpose, all but impervious to changes of temperature, in a room carefully warmed to precisely the correct degree. Less often a battery of tuning forks is called into play; less often, because these delicate instruments vary very slightly with the temperature and even the smallest variation in pitch is undesirable. No doubt some strictly mechanical means of sounding each instrument would be desirable, some form of mechanical insufflator; but as at present no substitute for the human lips has been devised, recourse must be had to the next best, a player of strictly neutral embouchure, who will not unconsciously play to the organ by lipping a faulty note up or down. It is a laborious business; a tone-hole opened here or there, another closed by adjusting the rise of a key, a slight chambering of the bore, perhaps, or occasionally the total rejection of an instrument. The time expended naturally varies. A simple system clarinet is plainly more easily tuned than one of Boehm construction or than that complicated and beautiful piece of mechanism, a modern oboe. A cor anglais, for example, recently made by a small firm specialising in double reed instruments, took the best part of a week to tune. Not mass production this, but patient and literal *labor limæ*.

But the bugbear of the conscientious maker is ever the untutored novice; an instrument, however well constructed and well tuned it may be, will not give of its best in the hands of such an one. This observation is not entirely otiose; for it is remarkable how many musicians, perfectly competent singers or pianists it may be, are

seized with a laudable ambition to perform upon a wind instrument and are not a little amazed at the difficulties which beset them. Couacs and other mistones consequent upon unimpassioned lips and tone holes imperfectly closed will be the least of the evils; more distressing to the listener will be the general falseness of intonation. Beginners, I am informed by a teacher of ripe experience, invariably blow the bassoon a quarter-tone too flat. The point needs no further development; for it is a matter of general agreement that no wind instrument can be made absolutely in tune, and what is more important can only be played absolutely in tune by an experienced artist.

Tradition, too, counts for not a little in the making of these instruments. Now England has always enjoyed an enviable reputation for sound and honest workmanship in this field. In the sixteenth century krumphorns and flûtes douces or recorders of English manufacture set a standard of excellence for the rest of Europe and were, indeed, exported as far afield as Italy. Readers of Pepys will not need to be reminded that this exacting dilettante did not trouble to go further than Drumbleby's in the Strand for his ivory flutes and flageolets. Then there is Bressan, a celebrated flute maker, and the Stanesbys, father and son, consummate craftsmen, noted for their oboes, tenor oboes, and recorders 'in fine wood, plain, after a very neat manner, or curious, adorned with gold, silver, and ivory.' Rather later there is Potter, who took the primitive flute of Quantz and transformed it by raising the number of keys from two to eight. This new model of British manufacture created not only a mild furore in Europe but a school of virtuosos. It was on this simple instrument that Nicholson developed his remarkable powers, a fact particularly worthy of notice, since it was the tone of the British player astonishing in volume and brilliancy alike that convinced the youthful Boehm of the deficiencies of his own home-made flute and inspired him to his lifelong labours. It may also be worthy of notice that his own country, Germany, consistently discouraged his efforts, and it was in London and in Paris that the value of his inventions was quickly assessed. The Boehm flute was a common instrument in England and France some seventy years ago; it is only within the last decade or so that it has at last supplanted the more primitive models in German and Austrian orchestras.

France, too, has a no less excellent record. Normandy from a very early date has been noted for its cunning turners of wood and ivory, and from these humble workmen grew a flourishing band of wind instrument makers to rival but not to surpass their less numerous fellows across the Channel. The curious enquirer may find much interesting information on these matters in the works of Constant Pierre and in the admirable monographs on the Hotteterre by

E. Thoinan and N. Mauger. But the illustrious period of French manufacture begins with the early decades of the nineteenth century. Extraordinary neatness of workmanship was combined to an unusual degree with originality and resource, and it is no exaggeration to say that there is hardly an innovation in wind instrument manufacture that has not been fathered and fostered in Paris. The names of Delusse, Brod, Triebert and Lorée in oboe-making, of Simiot, Savary and Jancourt in bassoon-making, of Simiot, Klosé and Buffet in clarinet-making, may mean little or nothing to the layman; they are household words to the initiated.

And have Germany and Austria no such tradition the reader will ask? A tradition they have no doubt for skilful conscientious workmanship—of the older makers the names of Koch and Ziegler of Vienna, of Grundmann and Grenser of Dresden immediately occur to us—but a curious lack of enterprise and originality has clogged the wheels of progress in Eastern and Central Europe. Models long regarded as obsolete in Western Europe have been faithfully followed by generations of makers, and if we except the Denners, father and son, of Nuremberg, the inventor and improver respectively of the clarinet, three generations of Heckels, of Biebrich, who have brought to perfection the Almenräder bassoon and the Heckelphone, the latter, in France and England at any rate, not a serious rival of the baritone oboe of Triebert and Lorée, no innovators have been forthcoming, or if they have been, they have been forced to seek encouragement elsewhere. Native critics have not been entirely silent. In 1905 Strauss, in re-editing Berlioz's treatise on instrumentation, drew attention to the lamentable tone and style of German and Austrian oboists and made no secret of his preference for French instruments and executants. He expresses surprise, too, that clarinets of Sax's system have not found more widespread popularity in Viennese orchestras. The normal French clarinet on Boehm principles is meant of course, now almost a century old, used exclusively in France and Belgium, and now rapidly gaining adherents in this country. With this instrument Sax had nothing whatever to do; as a matter of fact he opposed it. The small misstatement, corrected I hope in no pettiness of spirit, is worthy of mention, as Strauss is followed in this by Forsyth, and text books, as we know to our cost, have a way of perpetuating error. So far then as imagination and resource count in wind instrument making, Austria and Germany have long lagged behind France and England, behind Belgium, too, whose activities we have not space to summarise.

A word about mass production. Whence come all those cheap, treacherous scrannel pipes, which Mr. Welsh rightly warns us it is

false economy to buy? Not from England; the bulk from France and Germany, a few from Bohemia and Italy. Labour is not cheap in England, even if the inclinations of our manufacturers were set that way. But in Mantes and La Couture, in Markneukirchen and in Graslitz the making of inexpensive instruments has been for many years a traditional, highly developed peasant industry. Thus, while all the London and some Parisian firms make only one quality, the best, others are not ashamed to market all grades from the instrument 'de premier choix' to the humbler 'instrument de pacotille' or 'de manufacture courante.'

And what is the conclusion of the whole matter? Mr. Welsh having heard sundry foreign orchestras in London is filled with enthusiasm for their performance and has indulged the Englishman's passion for self-depreciation to the full. He assumes, I think unwisely, and certainly against the weight of evidence, that the central European school, not the French and Belgian, sets the standard in the matters we have discussed; whereas it is the considered opinion of many that the playing of the former is good, extremely good, taking into consideration the instruments they elect to employ. When the improved models current for many years in western European and the best American orchestras are definitely standardized in German and Austrian schools of music, then indeed we may look for a race of supermen. In the meantime this country will no doubt be content to continue in the French and Belgian tradition.

F. G. RENDALL.

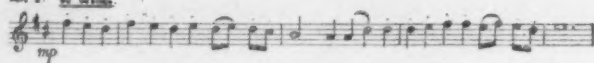
SIBELIUS'S SECOND SYMPHONY

ONE of the most significant signs of the past year is the considerable increase of interest in the music of Sibelius in this country. This only seems, and is not in reality, a sudden development. Interest has been alive in England for many years, but now it has begun to be more extensively felt. For one, like the present writer, whose enthusiasm is of recent date (perhaps five years) and whose better informed acquaintance even more recent, the question of Sibelius's widening popularity here, which is probably nothing to what the next few years will witness, is instructive. One recalls what one heard of the enlightened musical opinion of twenty years ago, the enthusiasm of such progressive musicians as Sir Granville Bantock—remarks that struck no responsive spark then. One wonders now why. The music was there, no different then than now, with all the urgency and freshness one now finds in it as potent as it so inevitably seems to-day. But such a remark as: 'Ah, well, Sibelius is, after all, one of the greatest living' meant nothing, awoke no answering vibration, led nowhere. Thereafter, silence; until in later years 'En Saga' and 'Tapiola' at the Promenade Concerts jolted the mind on to a line of thought. Yes, this was Sibelius's work of which one had heard on that visit to Birmingham in 1912. One tried to get scores, found they were a pound or more apiece and that only one miniature orchestral score existed; was, however, glad to find the British Museum well stocked. Finally this winter there appeared the Columbia gramophone record of the Second Symphony, which meant that one could play the work daily and at last get close to the music. One wondered the more why interest had taken twenty years to become stimulated, and felt somehow aggrieved at having been kept from a transcendent experience. The fault, one realised, lay mostly in one's own mental passivity, while the impossibility of getting the music to study, and few or no performances in England, was an additional hindrance. The record has helped by making a representative work available.

The formation of the work must first be described. The different parts of the symphony are disposed in four movements.

I. *Allegretto* (D major). The first theme is heard against an accompaniment of repeated string chords.

Ex 1. *W. Wind.*



The time presently changes to duple, a cadenza figure for two bassoons on a drum roll leads to a unison passage for violins *forte*, followed by a sudden ejaculation for full strings. That states the material of the first subject period. The second subject is this figure :



After a *crescendo* rising passage for *pizzicato* strings part of it is announced *forte* on full wind against string chords as at the opening of the movement. Complete statement is not until some twenty bars later, after which the exposition closes. Development is started immediately with this phrase which dominates the whole section, though all the foregoing material is eventually drawn upon. Recapitulation is regular, except that the three parts of the first subject period appear in different order—firstly the bassoon cadenza (horns and trumpets), followed as before by the unison violin passage (full brass against tremolando strings), whilst the ejaculatory figure is combined with the re-announcement of the first subject. On that, second subject, and close.

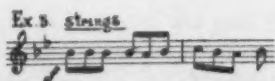
II. *Andante, ma rubato* (D minor). Drum roll, *pizzicato* bass for thirty slow bars, leading into



in octaves. This is the first line of a melody which gradually grows in volume, taken up by the strings, the pace quickening to a climax (*Poco Allegro*), then slowing down to a series of gravely repeated chords (*Molto Largamente*) on full brass. To that succeeds a second main theme on divided strings which later descends to the lower strings, becoming as sombre as the opening theme. This is one of its brighter forms :



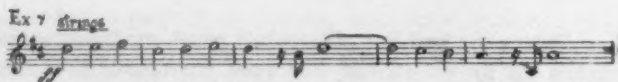
III. *Vivacissimo* (B flat major). The *scherzo* is founded on this figure :



To that are added certain other figures, notably one for flute and bassoon (two octaves apart), and another of three repeated notes (dotted minims, brass, drums, strings) which, as drum solo, ends the movement, joining it to the trio which starts with a similar range of repetitions :



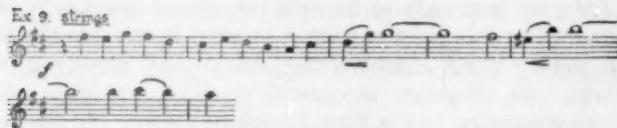
The trio (G flat major) is slow and short, followed by a slightly altered version of the *scherzo*. A repeat of the trio then takes place, to which succeeds an extended bridge passage founded on a variant of the trio theme. This is further transformed into an incessantly repeated figure of three rising notes that leads without a break into the first subject of the last movement :



IV. *Allegro Moderato* (D major). The first five notes of the first subject are given, and are at once interrupted by a fanfare of trumpets :



The full statement comes some twenty bars later, after other material, notably a section in the minor, has been displayed. A *ritenuto* ends the section and a new one begins :



Immediately on this there follows a fresh section founded on a theme for wood-wind against an accompaniment of scale passages on the lower strings. New material still appears in a passage of descending *pizzicato* on the basses and an ascending bowed figure on the upper strings. These themes and figures are recalled in varying order. The first returns, complete with fanfare. The wood-wind theme is enlarged and loudened. It expands to a *fortissimo* coda and final close.

The second symphony is twenty-eight years old and is an early work. It astonishes one, coming fresh on it to-day, not so much by the intrinsic beauty of its music, which is an intangible substance and one that may be non-existent for some people. The thing which is astonishing in this work, which makes the hearer play it again and again because he cannot but think that he has misheard, is the way the thought moves. There is a sensation of deliberate guidance in the music. The hearer becomes profoundly intent on questions of method. Both what follows on what, and how one follows on the other, are facts that compel ever closer consideration. The music is clear, sparse and never redundant. The construction is that of the barest necessity, so that everything tells by its own force and is placed in the exact position where it alone can bear the right strain and give the right thrust.

If this early symphony is of such a quality, appearing to manifest abilities of symphonic construction as profound as Beethoven's, and more novel and stimulating than anything since his nine, then there is a vast expanse of lost ground to be recovered by those who have just come into contact with Sibelius's music. What of the rest of his work, up to the present day, one asks, what of the other symphonies up to the seventh, if this one is so arresting that the whole aspect of one's

knowledge of music is changed, having heard it? Possibly having once started we shall be able to go further and sound some other marvellous profundities. Perhaps miniature scores will be printed so that the ordinary musician may take stock of the position. Perhaps, also, the music will have more frequent performance.

But here we have only to do with the second symphony, and it may be useful at this point to enquire at some length into the nature of that work. Those characteristics, which had already made of 'En Saga' an altogether exceptional work of art, were evident, though spasmodically, in the First Symphony (1899). In the Second Symphony they come to greater maturity, a fact which makes this work admirable as an introduction to Sibelius. It resumes the specific individuality of earlier works and has in it the germ of the future. Thus what characterises the second symphony may, if it can be found and stated, be accepted as broadly symptomatic of Sibelius's work in general. Much has happened in his musical evolution since 1902. But characteristics of later periods are present in this symphony, and what was to become the means of new expression in the future is foreshadowed here, in a latent state.

It is not difficult to detect the Sibelian characteristics. The chief of them, his direct way of stating an idea, informs his whole method and makes the discovery of the others not a very exacting task. This straightforward musical speech is curious. Each of the themes quoted above is of that kind; plain music, undistinguished to the eye, often either trite or forbidding when first heard. One of the most miraculous moments, for instance, is the trumpet fanfare in the last movement, which analysis writes off as an unedifying scrap of tune. But when it is heard the case is wholly altered. And so it is all through the work. This is not to imply any lack of subtlety in writing. But the subtlety is that of a Mozart more than of a Brahms, arising from the natural poise of parts, which interact with imperturbable balance. Once the creation of these parts has taken place nothing can disturb the inevitable consecution of the movement or cause it to deviate. The subtle changes the music undergoes seem to arise from the nature of that music itself and not to be the result of deliberate cogitation. The clear and direct movement of the music strengthens this feeling.

Another Sibelian characteristic is the sectional arrangement of the different thematic constituents; and, as a corollary to that, the fact that despite abrupt changes from one section to another the thought is always consecutive. None of these sudden disconcerting changes seems to be caused by any indecision as to the trend the movement shall take. The composer is always in entire control, his grasp of

the situation never weakens. There is no obscurity, nor any padding. In the second symphony the themes are not put through their paces in the manner of the Romantic school, from Haydn to Brahms and Wagner. There is little real development. But there is a large amount of repetition of themes, in their original form, only altered in key or in orchestral colour. The last movement, with its numerous themes that are many times reiterated and brought to a climax, illustrates this. It is the Schubertian method, without the length and with a sharper insistence.

The full score is necessary in dealing with two other important individual features of Sibelian writing. The first is the gradual emergence of the themes: the different sections of a theme are dispersed among the general fabric of the work, and gathered together in their actual compact form further on in the movement. In this there is no hint of oblique approach, neither is there any structural preparation used to enhance the importance of the theme when it appears in full. (In all the peroration of the bridge-passage between the third and last movements there is no rhetorical divagation, and as has already been shown the formal flourish of trumpets, that interrupts the opening theme of the last movement, has a quality that is the reverse of mere decorative effect.) Themes are announced, always with the directness of statement noted above, but in definite sections separated by other constructive matter, and are eventually given out in one continuous whole. This procedure takes place in the first movement (where Ex. 2 is so treated), and in the last movement (Ex. 8). It is alternative to the direct manner of statement that is used in connection with other themes, such as those of the first movement (Ex. 1) and the trio (Ex. 6). But it, too, is equally direct, the gradual emergence being no rhetorical subtlety but rather part of a deliberate structural plan.

The last characteristic to be noted here is also constructional, and has to do with the narrowing down of material in recapitulation, so that the sections close in on each other and the general tendency of the movement becomes more urgent (first movement). It is a method that Sibelius has made use of in later works, and is in contrast to the broadening of resources which takes place in the grandiose finale. By means of it the development element, which has already been found to be foreign to the nature of Sibelius's music, is further weakened and dispensed with. The themes are there for themselves, not for subtleties of comment. They are left as bare blocks, not converted into decorative schemes. They make architecture, not mosaic.

In the First Symphony (of which Columbia have lately issued a

record) these characteristics are also present, though one of them less clearly than in the Second Symphony. The themes are stated in the true Sibelian manner, and succeed each other with something of the abruptness that is so apparent in the second. The gradual emergence of the full statement of a theme can also be noticed. In the first movement, for example, this is seen in the treatment of the subsidiary section of the first subject which in the recapitulation becomes a prominent melodic sequence and is there given such prominence and importance that it assumes a personality which in the exposition it never had (this occurs between P. and T., in the full score).

Only in the matter of the narrowing down of the recapitulation does the First Symphony differ from its successor. In this earlier work the teutonic-classic discursiveness in development still flourishes, and recapitulation is much more generously planned. The originality of speech which Sibelius seems to have commanded from the beginning excludes triteness from his orthodox use of symphonic (first movement) form in this work. But length there is, whereas in the Second Symphony rhetoric has been bridled. It is as though there were a certain uneasy remembrance of Viennese models that could not be thrown off in writing a first symphony. In the first movement there is a recapitulation in which all the first subject material appears more or less, as regards spacing, as it did in the exposition (the first subject proper is much transformed and appears in a new key). The second subject is never restated. Its place is taken by a bridge-passage leading to the coda. But in spite of this shrinkage of the second subject and irregularities of key sequence the whole section has definitely the feeling of a regular recapitulation of the so-called classical (Beethoven-Schubert-Brahms) type, which certainly cannot be said of the Second Symphony's opening movement. In the latter work Sibelius is beginning to discard what no longer appeals to him or suits his æsthetic. This is the inception of a method, very similar to that of Baudelaire, which never loses hold on the processes of deliberation, but aims at controlling its reveries, and must always take the one possible turning that is to lead in a definite direction, never that other practically contiguous turning that seems so nearly the same, but leads into the unknown and the unforeseen. It may be hazarded that the unforeseen has never existed in Sibelius's writing, or if it has that he has mapped out a road through it with absolute exactitude, leaving no trace of hesitation or wandering. In the First Symphony there are two places (at letter M., in the first movement, at K., in the fourth, both of them fugal in method) where the fabric wears thin and where, according to Sibelius's own æsthetic of composition as one imagines one sees it in later works, there is some over-

statement. In the Second Symphony no such can be found. Paul Valéry has said :

La musique m'ennuie au bout d'un peu de temps, et d'autant plus court qu'elle a eu plus d'action sur moi. C'est qu'elle vient gêner ce qu'elle vient d'engendrer, en moi, de pensées, de clartés, de types et de prémisses. Rare est la musique qui ne cesse d'être ce qu'elle fut; qui ne gâte et ne traverse ce qu'elle a créé, mais qui nourrisse ce qu'elle vient de mettre au monde, en moi.

It is Sibelian music that would most nearly satisfy him, for in listening to it he would be spared much of that elaboration of comment and exegesis that enriches music of the Romantic age.

In one respect the two works stand abreast. Both show equal originality in the treatment of the orchestra. One hardly feels justified in calling this : orchestration. The orchestra seems to be lived more than simply written for. So integral a part of the effect of these works is the succession and combination of orchestral tones that on the pianoforte the music is totally other, a skeleton perfectly articulated but hollow. In this respect (and only in this) Sibelius's technique is akin to that of Berlioz. Even the exquisite orchestration of Debussy more easily and adequately transposes to the pianoforte than that of Sibelius. This remarkable sensitiveness of orchestral touch has been Sibelius's from the beginning. It is already evident in 'En Saga' (op. 9), in the Karelia suite (op. 11), in the 'Swan of Tuonela' (op. 22), in 'Finlandia' (op. 26). To trace the provenance of this curious craftsmanship would entail a profound and illuminating study of orchestral method.

And now, after description and analysis, the spirit of the music remains unapprehended. For the writer on music is ever forced to realise that no matter how assiduous his labours, he must still be left with an empty husk to contemplate. The intrinsic quality of Sibelius's music, that which differentiates it from that of other composers, escapes definition. No form of words can contain it. It exists apart from all the characteristics that have been discussed here, and its sole channel to the understanding is the ear. It is the true essence of Sibelius's art, and is one of the rarest to be met with at this time. Its potentialities for stimulation and ravishment are infinite.

SCOTT GODDARD.

PERSONALITY IN OPERA

THE well-meaning doctrinaires who would reduce operatic composition to the rigid mathematical routine of engineering or cookery, are as surely engaged in beating the air as those who inveigh against the 'star' system. It is pathetic to find cleverness so far over-reaching itself as to show worship to the phantom of a formula, and forget that, as St. Chrysostom wrote: 'The true Shekinah is Man.' For opera is nothing if not the triumph of the personal. 'Man is a gregarious animal' we have long been told; and opera alone of all the arts adequately answers to man's instinctive communal longings.

You cannot date the beginning of opera; for its essential fundamental principle was evident in the ancient Greek chorus, in the primitive choral dance, in the village masques of medieval England, and those who have been present at a Zulu war-dance (as I have) would find in it a very obvious and close relationship with part of the second act of 'Götterdämmerung.' I have known a critic to condemn the latter as a blot on the artistic homogeneity of Wagner's great tetralogy; but consistency is no more to be found in Wagner's works than in any human being—because they were the expression of Wagner's *humanity*. That is one of their chief claims to greatness.

His theory of the music-drama was an axe to chop down the choking weeds of old conventions, and also to cut trees to build with for himself—but he could never have contended that an axe alone would suffice to build a beautiful house. Those parts of 'The Ring' are duller where it is plain he allowed his prideful skill in the use of that implement to carry him beyond the borders of good balance; those parts are divinest where his human instinct made him fling the axe aside in favour of the palette and brush, as in 'The Spring Song' in 'Die Walküre,' the third act of 'Götterdämmerung,' and the love-duet in the last act of 'Siegfried.' His human personality burst out at those and other similar moments, despite all his laboratory-wrought theories, to put a golden aureole on works that might otherwise have never survived outside the study.

The length of life—by which I mean public operatic life—of each of the Wagnerian operas will probably prove to be exactly in proportion to the personal element in them. We should realise at a first hearing that 'Die Meistersinger' is immortal, even if we knew nothing of the personal mood that inspired it; and 'Tristan' also

is surely for all time because it gives us Wagner's burning personal expression of what Thomas Hardy has called 'the strongest passion known to humanity'—a passion as universal and eternal as the pain of non-fulfilled or thwarted desire, which is also idealised in that masterpiece. That opera's tribute to the power of a towering personality is the more striking inasmuch as, in form at least, it more faithfully follows the stern æsthetic precepts of Wagner than any other of his works, and might even be supposed from a first superficial glance at the score to be almost anti-human in its stern denial of set choruses and of concerted numbers, and of what might be called fat singing opportunities; yet we know it for the most glowingly human opera in the repertoire, thanks to its composer's all-conquering personality. 'Rienzi,' on the other hand, will die because it was written, as per recipe, purely to please. There is nothing of *Wagner, the man* in it: only the composer.

In other words, we say that 'Rienzi' is no more sincere than Meyerbeer's 'Huguenots.' But what is sincerity in music; since we know that Charpentier was consumingly sincere when he wrote 'Julien,' and yet (if my own judgment on hearing the work in Paris is any criterion) it is as little likely to live as the two first-mentioned works? What is the difference? What is this 'sincerity' about which we all talk so glibly? Let us take 'Louise' and 'Julien.' The difference is that one is emotionally sincere, and the other is only intellectually well-intentioned; one is the veracious expression of an ardent personality—and the other is merely the pedant's expression of his own proud braininess. We feel that all the laboured mental processes in 'Julien,' in d'Indy's 'Fervaal,' in Zandonai's 'Conchita,' in Joseph Holbrooke's 'The Don,' in Strauss's 'Ariadne auf Naxos' and in other operas of the class, strike no chord common to the whole of humanity. We miss the precious saving flashlight of a personality that is akin to us ordinary folk.

Or you might ask who could question Brahms' sincerity? But it is again an intellectual sincerity only. Brahms looks down pityingly from his lofty eminence on struggling humanity—and humanity pays him out by preferring Beethoven, Schumann, Schubert, Mozart, Chopin, or Tchaikowsky, who did not throw their brains in our faces, but gave us high heart sincerity as experienced in their own persons! Again, Berlioz's operas are (in this country, at any rate) dead as last year's mutton because, despite all his originality in rhythms, colour, etc., he never gave us *himself*: his music is curiously unemotional, giving us neither pleasure nor pangs—and the same may be said of Böito's 'Mefistofele.'

It is in the opera-house, the festal-house of the people, where, more than anywhere else, the supreme test of success is the

personality of composers and artists. For here men and women meet in cheerful communion in a way hardly possible otherwise, not even in church. Yet both the village church and the opera-house are supremely social; for, as Novalis said, 'Religion is a social thing, and impossible without a church.' But we are now beginning to realise with the great poet and mystic, William Blake, that Art is Christianity, and Christianity is Art. The high-priests of all Art are not necessarily those with the most marked personalities, but those with the genius that enables them to put their personalities on paper! Puccini seems to delight, as it were, in laying bare his innermost sentiment—but Strauss only wants us to understand what a whole heap of marks he could win at the examinations if he were a school-boy. Only Puccini could have written the Puccini operas; or Verdi the Verdi operas; but any skilled musician (despite the strong personality with which Strauss is 'credited') might have written most of the operas of Strauss, if only he could devote time enough to the elaboration of technique, and to the search for strong (if not unsavoury) librettos. For the operas of Strauss are not *personal*.

It is the human touch that matters more than anything in opera because, as the Chinese proverb has it, 'All are brothers under Heaven'; or, as Thomas Carlyle expressed it, 'A Person is ever holy to us; a certain orthodox Anthropomorphism connects Me with all Thees in bonds of Love.' But that human touch must be *authentic*! Then it is sure to respond to something in the soul of every one of us. That is the answer to the critic who complains that the man who is putting his personality into his music is putting a limit on his art. For we know (and Ralph Waldo Emerson says the same in a fine essay) that all existing or conceivable things have their place or their echo in every human soul. And the man of imagination has power to project himself mentally into any kind of situation whatever that may be foreign to him—and the same applies to the great artist. His body is as a mirror that can receive any impression—and then show it to us finer than the original. Or you may say he takes crude ore and transmutes it into gold. It is because his personality has the saving touch of universality! Thus, Verdi can make his music just as convincingly portray the pot-valiant swagger of *Falstaff* as the poignant death-bed laments of *Othello*. He can be all things to all men.

But if it might be pleaded that the supreme reign of personality in music would make for monotony, and that, in short, we might get different composers treating the same dramatic situation in approximately the same way, the reply is that, however much composers may be alike in their soul-essence, they will always have certain external differences due to their nationalities, their parentage and

their training. As the old blacksmith once said, as quoted by William James, there is very little difference between men, but what difference there is is mighty important. This difference would always show itself in opera, in the matter of form. Humperdinck, Charpentier, Bizet and Verdi could have moved us with the fate of *Madame Butterfly*, yet what a difference there would have been in their scores! That, however, would be only interesting from the point of view of variety; and what *does* matter above all things is that each in his own way would have moved us if he had written an opera on that libretto—for all of those composers rank as human personalities. But imagine Brahms or Bach trying to do justice to the pathos of the little *Butterfly's* story! Imagine Strauss trying to give us the headstrong passion of youth, and the glowing romance of Paris in 'Louise'! He would blow all the sentiment out of it with his orchestral howitzers—and leave nothing behind but a very imposing piece of musical architecture, void of humanity.

And yet the devotees of Strauss, Brahms, Schönberg, Max Reger, or Maurice Ravel will tell you that the music of 'Otello' or 'Butterfly' or 'Pelléas' or 'Turandot' or 'Carmen' is not great, judged simply as music! How pitiful that they should have overlooked the true mission of music, which is *not* to emulate the business of the fashion-creators of the Rue de la Paix, or to work the science of cross-breeding to death, or to build up intricate edifices according to architects' plans, or to work faithfully (like cooks) upon patented recipes, but to fertilise our spirits! We seek in music for some moving echo of our own fears, joys, sorrows, or yearnings; and that operatic music is most satisfactory which most humanly and faithfully and ardently mirrors the subject it deals with—never mind whether it is correct according to formula or not. We are interested in our souls—and not in the queer mental contortions of an isolated neurotic composer or two.

What is another great virtue of personality in operatic compositions? It enables the composer to make his characterisation vital, compelling and unerring. You could shut your eyes during a first performance of 'Tristan' without knowing anything of the story or of the language in which it is sung, and you could not fail to recognise immediately the characters of the persons singing. In all the composers of personality—Bizet, Charpentier, Debussy, Moussorgsky, Mozart, Puccini, Humperdinck, Verdi, Wagner and the rest—characterisation is a creed; and, even when not consciously practising it, they are contributing to it in some indirect but equally effective way. For example, here and there in 'Louise' you may say that the music a character is singing is an expression not so much of that character as of the drama of the moment—but the

personality of composers and artists. For here men and women meet in cheerful communion in a way hardly possible otherwise, not even in church. Yet both the village church and the opera-house are supremely social; for, as Novalis said, 'Religion is a social thing, and impossible without a church.' But we are now beginning to realise with the great poet and mystic, William Blake, that Art is Christianity, and Christianity is Art. The high-priests of all Art are not necessarily those with the most marked personalities, but those with the genius that enables them to put their personalities on paper! Puccini seems to delight, as it were, in laying bare his innermost sentiment—but Strauss only wants us to understand what a whole heap of marks he could win at the examinations if he were a school-boy. Only Puccini could have written the Puccini operas; or Verdi the Verdi operas; but any skilled musician (despite the strong personality with which Strauss is 'credited') might have written most of the operas of Strauss, if only he could devote time enough to the elaboration of technique, and to the search for strong (if not unsavoury) librettos. For the operas of Strauss are not *personal*.

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their training. As the old blacksmith once said, as quoted by William James, there is very little difference between men, but what difference there is is mighty important. This difference would always show itself in opera, in the matter of form. Humperdinck, Charpentier, Bizet and Verdi could have moved us with the fate of *Madame Butterfly*, yet what a difference there would have been in their scores! That, however, would be only interesting from the point of view of variety; and what *does* matter above all things is that each in his own way would have moved us if he had written an opera on that libretto—for all of those composers rank as human personalities. But imagine Brahms or Bach trying to do justice to the pathos of the little *Butterfly's* story! Imagine Strauss trying to give us the headstrong passion of youth, and the glowing romance of Paris in 'Louise'! He would blow all the sentiment out of it with his orchestral howitzers—and leave nothing behind but a very imposing piece of musical architecture, void of humanity.

And yet the devotees of Strauss, Brahms, Schönberg, Max Reger, or Maurice Ravel will tell you that the music of 'Otello' or 'Butterfly' or 'Pelléas' or 'Turandot' or 'Carmen' is not great, judged simply as music! How pitiful that they should have overlooked the true mission of music, which is *not* to emulate the business of the fashion-creators of the Rue de la Paix, or to work the science of cross-breeding to death, or to build up intricate edifices according to architects' plans, or to work faithfully (like cooks) upon patented recipes, but to fertilise our spirits! We seek in music for some moving echo of our own fears, joys, sorrows, or yearnings; and that operatic music is most satisfactory which most humanly and faithfully and ardently mirrors the subject it deals with—never mind whether it is correct according to formula or not. We are interested in our souls—and not in the queer mental contortions of an isolated neurotic composer or two.

What is another great virtue of personality in operatic compositions? It enables the composer to make his characterisation vital, compelling and unerring. You could shut your eyes during a first performance of 'Tristan' without knowing anything of the story or of the language in which it is sung, and you could not fail to recognise immediately the characters of the persons singing. In all the composers of personality—Bizet, Charpentier, Debussy, Moussorgsky, Mozart, Puccini, Humperdinck, Verdi, Wagner and the rest—characterisation is a creed; and, even when not consciously practising it, they are contributing to it in some indirect but equally effective way. For example, here and there in 'Louise' you may say that the music a character is singing is an expression not so much of that character as of the drama of the moment—but the

point is (and Charpentier probably well knew it) that this does not matter at all when character and drama are essentially and inseparably corporate, as should be the case in a good libretto. Again, take the case of Puccini's 'La Tosca.' I have seen the complaint that in the second act the characterisation is negligible; but apart from the obvious fact that, in such a tumult of warring emotions, clear-cut characterisation at every point would be next to impossible and indistinguishable, the total impression which Puccini has cleverly conveyed is that right throughout the act he has characterised its dominating personality—*Scarpia*! The personality of *Scarpia* broods over it all and lifts us out of ourselves. We realise intensely his dark scheming and wolfish lusts; and even though *Mario's* 'Vittoria' or *Floria Tosca's* tuneful 'Vissi d'Arte' may not be subtle characterisation they yet serve the great purpose of throwing the *Scarpia* music into relief. But in the last set (and quite right) it is the lovers who are characterised. In a rough general way, again, the music of 'Madame Butterfly' is the whole intimate personality of *Cio-Cio-San*—and 'La Boheme' is simply *Mimi*. It may be a miniature, but it grips; it convinces; it justifies itself. For when you have grasped the personality of the protagonist in those operas you have also grasped the characters of those who merely serve as foils.

Similarly, the whole 'star' system has its immovable bedrock basis in this hunger of the people for a great personality. The doctrinaire theorists may rage against the iniquities of the system; but, as Thomas Carlyle showed us in his 'Heroes and Hero-Worship,' our reverence for the great personality is a force stronger than ourselves, and universal into the bargain. Besides, the whole basis of grand opera is personal (like the business of making war); we *must* have our leaders and guides and lode-stars; and, even if we willed it otherwise, the operatic system would create 'stars' of its own accord. For we must have singers of phenomenal technique for the early decorative Italian operas; we must have towering personalities who can sing greatly and act greatly and pose greatly in the modern music-drama; we must at any rate (having regard to the sadly limited number of successful operas) have 'stars' who will attract of themselves and give new lustre to old works. We could not possibly put on 'Faust' for a long run with a cast of merely adequate mediocrities—but in Paris they have given long life to that work (as Covent Garden has to 'Traviata' and 'Rigoletto') by constantly giving the principal parts in it to great personalities from all countries.

The supreme personality is the one who can monopolise a part without any change ever being called for or desired—such as Ternina in the old days as *Isolde*; Calve as *Carmen*; Victor Maurel as *Iago*;

Plançon as *Mephistopheles*; Mary Garden as *Thais* or *Louise*; Emma Eames as *Elsa*; Tamagno as *Othello*; Scotti as *Scarpia*; Destinn as *Aida*, *Senta* or *Madame Butterfly*; Lehmann as *Sieglinde*; Elizabeth Schumann as *Sophie*; and Van Rooy (or Schorr) as *Wotan*.

So all-conquering is personality in opera that we are often content to accept a singer in a part for which he or she is obviously physically unfitted. (This is why no one really cared a cent about the embonpoint of Alboni in the old days.) Who cared that Sammarco was too plump and too placid of features to make quite the typical soldier as *Lescaut* in 'Manon,' or that Scotti so sadly lacks the natural billowy spaciousness of figure for the part of *Falstaff*?

The sin of over-acting is much greater in the case of the lyric than the purely dramatic stage, because in the former case both the orchestra and voice should have their *own* histrionically eloquent appeal. When the artist over-acts or gives you calculated artifice you may fairly suspect that there is something deficient either in her personality or her voice. For the supreme personality (like Lotte Lehmann or Frida Leider, or Olczewska) does not exert herself to stand higher than, and apart from, the opera, but rather sets herself to express the essence of the opera through her own idealising medium! She would not allow her personality to swamp the personalities of others in the cast, well knowing that it is only by aid of their sympathetic co-operation that she can win her fullest effulgence; and she could not possibly concentrate her powers on an exposition of herself instead of her rôle without being traitor to her art.

Whatever rendering of a part a great personality gives, we must always accept (however we may secretly disapprove of it) as an original contribution from the well of Truth; for it is the strong foundation of the universal in such a personality that makes versatility quite natural. Ternina, Leider, Ivogün, Rethberg, Sammarco, Marcoux, Scotti, Fremstad, Chaliapine, Van Rooy, Jean de Reszke, Destinn, Renaud and Matzenauer may be numbered in this class; and, if you know the difference in the acting of great artists in the same part (say, for example, Sammarco, Scotti and Marcoux as *Scarpia*) to be simply the difference in their personalities, yet you find each far superior in some way to the same impersonations of all lesser artists. And you can never control your keenness to see an artist of this type in any new part, whereas you know off-hand just how the small personality would present fifty or more rôles. Would you not agree, if Covent Garden could give us a Tamagno, Titiens, Trebelli, Patti or Pasta again?

A. P. HATTON.

CREATIVE BROADCASTING

Now that music makers, as distinct from mere music lovers, are giving serious attention to the possibilities of the electrical production of music, it may be useful for one of the latter, having some knowledge of the technical side of the question, to outline the present situation and a few probable future developments.

I say deliberately, production, rather than reproduction, as the special interest to the music maker lies in the ability to obtain new effects by electrical means, and it must not be overlooked that even now the bulk of the hours spent on listening must be given to broadcast music; and quite important first performances are made by this medium. It is not therefore outrageous to suggest that composers might well write for an ensemble which should include the element of broadcasting with its limitations and its extensions, instead of thinking exclusively in terms of the normal orchestra.

First, as regards limitations, these are probably fewer than is generally imagined, if we assume a type of receiving equipment which, whilst admittedly beyond the reach of the masses, does not really ignore them; since on the one hand I look forward to the provision of a first-class equipment in some public hall in every town and village, and on the other there will probably be a great development of 'rediffusion' schemes. In these there is one central receiver for a district and a house-to-house distribution by wire, so that the householder pays a subscription and receives a loud speaker by which he is enabled to hear the programme—but only that programme—which is being picked up by the central receiver.

It may be assumed then, that it is no longer true that this or that musical instrument reproduces badly, or that there is any essential difficulty in dealing with large groups of instruments or in reproducing them at life-size volume if required. The limitations of any importance are two only, and only one of these need concern the music maker, whether composer or conductor. Both refer to orchestral or choral work and not to chamber music. One is the diminution in contrast between the loudest and softest tone, and the other is the 'non-stereoscopic' nature of the reproduction.

In a concert hall the instruments are spread out in space, and this fact must have some effect on the listener, greatly diminished however by the diffusion resulting from reverberation. In broadcast

reception the source of sound is the loud speaker, as though all the players were concentrated on one seat. By using two microphones in the concert hall, two separate transmitting stations, two independent receiving sets and two loud speakers, 'stereoscopic' reception is possible; and it is said that the effect is an increased naturalness. As the experiment was made some years ago, when broadcast reception was greatly inferior to the best modern practice, it is possible that the benefit would be less observable to-day. We locate the sounds to the individual players far more by eye than by ear, because we know the look of the instruments. As a child I always thought the sound of a triangle, or any suddenly clamant instrument, came from the centre of the very front of the orchestra, and I doubt if the ears alone tell any truer story.

The greatly reduced contrast between *fortissimo* and *pianissimo* is, in my view, far the most unsatisfactory feature of broadcast reception, minimising, as it must, the excitement of a well conducted rendering. In a concert hall the lower limit of volume is reached when the unavoidable extraneous noises are sufficient to drown, or seriously interfere with, the music. The upper limit depends on the power of the mass of instruments. In broadcasting there are electrical limits precisely analogous. There are electrical disturbances in the transmitting apparatus, in the ether itself and in the receiving apparatus, which ultimately appear as sound from the loud speaker. The electrical disturbances resulting from a *pianissimo* and supplied by the microphone must be well above the level of these. This is the lower limit; the upper is the power of the transmitter. In the concert hall the conductor must consider the listener in the furthest or most awkward seat; the B.B.C., those at the limit of their guaranteed 'service area.' It would be neither economical nor politic to keep the average of the radiated energy so low that the loudest crash of the orchestra only just ran the power to the upper limit of the station. Hence there is at present the same sort of economy that the landscape painter must observe in his effort to reproduce with paint the whole chiaroscuro from darkness to the brilliance of the sun itself. All the gradations must be reduced in due proportion. I think a special receiving equipment could be produced which would correct this defect, but I have not heard of it being done. Some amateur might make the experiment, or possibly the Science Museum might add a corrector to their model equipment. This I think should be better known to musicians, although I found it disappointing when I heard it, largely owing, I think, to the unsuitability of a Museum gallery for musical rendering, especially with visitors walking about and talking.

The sudden climax, then, is to be avoided in music for broadcasting, but there would seem to be no other prohibition.

When it comes to novel possibilities there is much to offer. To take the simplest and most obviously useful possibility first, one can alter intensity of sound. The dragon, in 'Siegried,' instead of bellowing through a megaphone could have his voice amplified to any extent without distortion, or if distortion of some kind were desired it could be a controlled distortion, as will be described later. Concertos could be written for instruments with feeble tone, such as a harp or guitar, and made to dominate the orchestra without any loss of delicacy in performance. Solo performers in the Albert Hall could retain the exquisite tone quality which they now sacrifice to mere audibility, by the use of microphone and amplifier. All kinds of effect could be produced by amplifying passages from particular instruments in a symphony, simply by switching in a microphone near the required instrument as desired. Moreover such emphasis could be obtained without the performer playing loudly, so that *pianissimo* tone could be retained with loud sound—obviously a most fruitful possibility for the composer.

It is said that musical pitch can be altered, so that an instrument can play in an easy key and be heard in a desired but difficult one. I have no experience of this, but imagine that the problem is more complex than it may seem since a constant percentage increase in frequency is going to do odd things with the harmonics. This, however, suggests the next possibility, namely, of producing new kinds of timbre by just such modification of harmonics. All frequencies above a certain frequency can be removed at will, thus entirely modifying the quality of an instrument. Experiment with all the standard instruments in this way might reveal very useful possibilities. Again any band of frequencies, wide or narrow, can be strengthened or weakened. Thus the deficiencies of certain wind instruments could be overcome by strengthening it where its sound is weak or mellowing where it is normally harsh.

Lastly, sounds can be produced directly by electrical means. M. Theremin has done a good deal in this direction and has exhibited a group of players controlling separate 'instruments' in a small 'orchestra.' Such methods have the limitation of all kinds of 'wheeze box'—organ, harmonium and the like—in that the note is not started explosively as in all orchestral instruments, but must necessarily begin with a rapid crescendo. None the less, the sparing use of such instruments in an orchestra to secure a special tone colour without waiting for the evolution of new saxophones, sousaphones or what not, offers again a useful possibility.

The rehearsing of an orchestra that makes any use of the means here recorded obviously necessitates the hearing by the conductor

of the finished product after the intervention of the electric devices. This is already arranged, for example, in Budapest, where the conductor is separated from his orchestra by a triple sheet of glass, impenetrable to sound. He hears only by means of a loud speaker and can thus be sure of the effect on his listeners.

I have still to refer to a very important item in musical production, namely, the hall in which it is performed. Hitherto conductors have had to take what they are given in this respect, and may even have to rehearse in one hall and perform in another. But the hall is as much part of the orchestra as the case and sound board are of a piano. As an architect specialist in the acoustics of buildings put it to me, any musician not in the open air is playing an instrument in an instrument. When an audience is present it is a totally different instrument from what it is when the hall is empty.

A broadcasting studio can not only be built as far as may be on right lines, but it can be played upon as an instrument by running out curtains, or by covering and uncovering absorbent surfaces on the walls or ceilings by means of silent electric motors, as is done to some extent also at Budapest. Then there is the device used by the B.B.C. for special effects in plays, known as the 'echo room,' which sufficiently indicates its nature.

Here is a prospect for the modern composer! I think it is capable of sorting out the genius from the one who offers us meaningless strings of cacophony with the complaint that all the possibilities of 'traditional' composition are exhausted!

H. R. RIVERS-MOORE.

MOZART'S VIOLIN CONCERTO IN E FLAT

THE Violin Concerto which is the subject of this paper is, I suppose, well known to all concert-goers. It has been frequently performed in London in recent years, especially by M. Thibaud, who seems to have a particular affection for it. Yet nowhere have I ever seen any hint in concert programmes or Press criticisms of the fact that the authenticity of the work has been seriously challenged. Nor, indeed, so far as I am aware, has the question ever been discussed in any English book or periodical, except for a brief note in the latest edition of Grove's 'Dictionary.' My chief aim, therefore, in the present article will be to give the history of the work so far as it is known, and some account of the controversy to which it has given rise abroad. My own views, for what they are worth, I have been forced to indicate very briefly at the end of the paper.

The concerto was first published by André of Offenbach in the summer or early autumn of 1799, eight years after the composer's death. It was described on the title page as 'Concerto pour le Violon avec accompagnement de grand Orchestre, composé par Mozart. Oeuvre 76me.'⁽¹⁾ In October of the same year there appeared a review of the work in the *Allgemeine Musikalische Zeitung*, the official organ of the firm of Brietkopf and Härtel and at that time the leading musical periodical in Germany. It rudely dismissed it as an imposture. 'Poor Mozart!' it ran, 'he has now been compelled, possibly after his death—for we assume it is W. A. Mozart—to write a violin concerto by way of a change.'⁽²⁾ In comparison with many others it is, we admit, not downright bad, but it certainly contains

(1) No copies of this edition appear to have survived! All the current editions are based on a new edition (probably only a reissue) which André brought out somewhere between 1830 and 1840.

(2) The allusion is probably to the numerous collections of spurious songs which had already been published.

the grossest offences against the most elementary rules of composition, e.g. : the following passage in the adagio :



offences such as Mozart was never guilty of anywhere even in his very earliest compositions, for example, the symphonies noticed in No. 31 of this journal. Whatever one may think of these one does at least find in them almost without exception pure and correct harmonies such as one would often look for in vain in many recent works of our most famous and popular composers.' To this damaging criticism André appears to have made no reply, and a defence of the work's authenticity from the pen of F. A. Ernst, Konzertmeister at Gotha, which was printed in a later number of the journal (January, 1800, col. 316) probably passed unnoticed by the general public as it merely formed the concluding paragraph of a contribution entitled 'Anekdoté.' But it caught the eye of Constanze Mozart, the composer's widow. She was at this time in regular correspondence with André, to whom indeed she had recently sold the whole of the manuscripts of her late husband that still remained in her possession, and on March 29, 1800, she wrote to him as follows :⁽³⁾ 'I see from a statement in No. 18 of the *Musikalische Zeitung* for 1800, under the heading "Anecdotes" on page 316, that in some previous number the authenticity of a Violin Concerto ascribed to Mozart has been questioned. I don't know which one is referred to and so can give no opinion on the matter. It may be a work of Mozart's even though it is not in Herr André's possession. But if it is some 15 years old, as is stated on page 316, it is bound to be mentioned in Mozart's thematic catalogue, which starts early in 1784. From this its date

(3) This and a number of other unpublished letters from Constanze to André are at present in the writer's possession.

and age, at any rate, can be fixed exactly—for I may remark here, what will hold good of all other such cases, that the catalogue in question was from its very beginning drawn up by Mozart in such detail that even trifles that he composed while travelling like the little Gigue he wrote, I think, in 1789 [K. 574], are carefully recorded.⁽⁴⁾ Then later in the same letter: 'I now see from an earlier number of the *Musikalische Zeitung* that the Violin Concerto of which mention was made at the beginning of these notes has been published by Herr André himself. It is, therefore, to his own advantage to make sure that it is among the original manuscripts.'

What conclusions André reached as a result of his investigations we can only infer. As we have said, he made no statement in print, nor is there any further reference to the work in Constanze's letters to him. He must at once have turned to Mozart's thematic catalogue, which was in his possession, and found that there was no such work there recorded, but he may simply have concluded that it was composed at some earlier date. But I think we may also take it as certain that he did not find the work among the manuscripts which he had purchased from Constanze. He makes no mention of it in the very full thematic catalogue of Mozart's compositions before 1784 (including fragments and authentic transcripts) which he compiled in 1833⁽⁵⁾ to supplement the composer's own list of his works subsequent to that date, nor is it to be found in the sale catalogue of the manuscripts still in his possession which he published in 1841. (It may be added here that no manuscript of any sort has come to light since.) There is certainly no warrant for the suggestion which Saint-Foix⁽⁶⁾ makes, that it may have been the first work published by André from the manuscripts which he had so acquired. These did not finally pass into his possession until January 9, 1800, when the concerto had been already on the market for several months. Indeed it is possible that it was really the father, Johann André, who had undertaken its

(4) Köchel, however (2nd ed., p. xiii), records several omissions. None are of any great importance.

(5) The manuscript is now in the British Museum.

(6) In the article referred to later in this paper, Saint Foix gives June 18, 1799, as the date of the purchase of the manuscripts. The authority for the date mentioned in the text is Constanze's letter to Breitkopf of February 15, 1800 (see *Mozart-Jahrbuch*, III, p. 190). From a letter of Constanze to André dated October 22, 1800, it is clear that his first publication from the manuscripts purchased from her was a collection of six pianoforte concertos, described by him as op. 82.

publication, since it was only on the latter's death in June, 1799, that his son (Johann) Anton, took over the business.⁽⁷⁾

The subsequent history of the work is for many years a complete blank. In 1828 the first full-length biography of Mozart was published. It was the work of Georg Nikolaus von Nissen, who had married the composer's widow, and was seen through the Press by her on Nissen's death. There is no mention of the concerto anywhere in the book. In one of the lists of Mozart's compositions printed in the supplementary volume (p. 21) mention is made, it is true, of 'five Violin Concertos, one of which has been engraved at Offenbach,' but the reference here is clearly to the five concertos K. 207, 211, 216, 218 and 219, the autograph scores of which were originally bound together in one volume. The 'concerto engraved at Offenbach' is probably to be identified with the second of these, which was published by André as op. 98 about 1801. It certainly looks as though Nissen and Constanze had come to the conclusion that the E flat concerto was not genuine. Later Mozart literature is equally silent. There is no mention of the work in Holmes's life (1845) or in the first edition of Jahn (1856-59). In 1862, however, Köchel included it in his *Chronologisches-thematisches Verzeichniss sämmtlicher Tonwerke Wolfgang Amadé Mozart's*, assigning it conjecturally to the year 1776 (one year later than the other violin concertos), but making no comment except to record André's two editions and to state that the whereabouts of the autograph were not known. On the strength of this recognition Jahn, in the second edition of his biography (1867; the edition from which the English translation was made) cautiously amended his notice of the violin concertos, so that it read: '[Mozart] componirte 1775 fünf Concerte für die Violine (207, 211, 216, 218, 219 K.) zu denen noch ein sechstes kam.'

All this time, however, the concerto was gradually working its way into public favour, and was, indeed, generally received with acclamation, though there were some dissentient voices.⁽⁸⁾ The first performance in England, for example, took place at a Philharmonic

(7) The style of the firm (Johann André) remained unchanged. Whatever conclusions André may have reached as to the work's authenticity he continued to publish it. We find it advertised at the old price in Whistling's *Handbuch der musikalischen Literatur* (1828), and a few years later André brought out a new edition of the parts and also an arrangement with piano accompaniment by F. X. Gleichauf (see Whistling's 'Handbuch' for 1844).

(8) Joachim, for example, could never bring himself to play it in public even when he still thought it genuine. See A. Moser's *Geschichte des Violinspiels* (1925).

Concert on April 7, 1851, the soloist being Prosper Sainton. It seems to have made a great impression. It is true that the *Athenæum* (Chorley?) thought that it sounded old-fashioned and mechanical, and drily remarked that it 'would have been pleasantly in its place at the "Ancient Concerts,"' but *The Times* critic was enthusiastic. He found the first movement 'large and masterly, the accompaniments for the orchestra developing that fullness and variety of colour in which Mozart delighted.' He detected a slight trace of the rococo in the andante, but the finale he thought 'bright and sparkling and full of interest.' No one seems to have been troubled with doubts as to its authenticity.

In 1882, however, the question was again reopened. In that year the concerto was published in score in Breitkopf's *Gesammtausgabe* of the works of Mozart. It was not only relegated to series 24 of that edition, in which were placed unauthenticated, unfinished or recently-discovered compositions, but it was accompanied by a *Revisionsbericht* by the editor, Ernst Rudorff, in which the vigorous but not very specific objections of the reviewer of 1799 were considerably elaborated. 'There can be no doubt,' he wrote, 'that this Concerto, in the form in which we have it, cannot be the work of Mozart. . . . Mozart never wrote anything like some passages which occur in this piece. A capable critic will find proof of this assertion, either in some point of detail or in the general treatment, on almost every page. To select but a few examples. Look, for instance, at the section from bar 202 to bar 290⁽⁹⁾ in the first movement. It is not merely that passages like bar 205 where both the solo violin and the bass start on the leading note, or bar 216 where the leading note is not only doubled but there are consecutive octaves in addition, are quite unthinkable in Mozart, but nowhere in any of Mozart's works does one find a trace of the empty garrulity that is characteristic of this whole section, even where it is pretty clear that he is aiming simply at giving the soloist an opportunity to show off his technique. Again, look at passages like bars 9 to 15 (the treatment of the second violin), or bars 32 and 33 (the clumsy movement of the upper and lower parts), or bars 54-66 (the superfluous repetition of a passage that is in no way specially

⁽⁹⁾ For convenience I have altered Rudorff's references, which are all to the Breitkopf edition. As a miniature score of the concerto is readily available in the Eulenburg edition I have not thought it necessary to quote any of these passages in music-type. This is perhaps a convenient place to mention that Thibaud has recorded the concerto for the H.M.V. Co. (French branch).

significant); or, to turn to the Rondo, look at bar 50 (the clumsy entry of the orchestra with the tonic harmony), or bars 74 to 80, or, finally, the whole section in C minor from bar 142 to bar 186 inclusive, which for sheer feebleness (*Trostlosigkeit*) is almost worse than the similar passage in the first movement.' In Rudorff's opinion these passages and many others that could be adduced were conclusive against the authenticity of the work as a whole. But he thought that it might contain some Mozartian material. Mozart might, for instance, have left sketches of the beginning of the first and last movements which were afterwards filled out and supplemented by some very unskilful hand. In the absence of external evidence, and Rudorff knew of none, this seemed all that could be said. Anyone who took the trouble of looking up Rudorff's examples (though he might have found some of them not so very dreadful after all) or even took a casual glance at the score and noticed the often very inadequate character of the accompaniment, was bound to feel that there was something seriously wrong with the work as it stood, and so for many years no one troubled to investigate the matter any further.⁽¹⁰⁾

It was not until nine years ago that the question was reopened. In a brilliant paper contributed to the *Bulletin of the 'Union Musicologique'* (année 2, fasc. 1) the Count de Saint-Foix, employing the stylistic criteria which he and his collaborator, T. de Wyzewa, had already used to such effect in their study of Mozart's early development,⁽¹¹⁾ submitted the work to an almost microscopic examination, and argued forcibly that at least the opening orchestral tutti and the violin part throughout must have been completed by Mozart, and that the concerto was, moreover, not a pendant to the other violin concertos of 1775, but was an unfinished work of the composer's maturity, written in 1784 or 1785. He based his argument almost entirely on internal evidence, pointing out numerous parallels between the concerto and other works written during the period to which he assigned it, and was completely unaware at the time of a piece of external evidence which appears to furnish a remarkable confirmation

(10) Rudorff's conclusions are reproduced in the second edition of Köchel's catalogue (1905) and curtly summarised in a footnote in the third, fourth and fifth (Abert's) edition of Jahn. Abert adds the surely quite improbable suggestion that Süßmayr or André himself may have been responsible for the completion of the work. In none of the editions of Jahn is there any reference to the concerto in the index.

(11) W. A. Mozart, *sa vie musicale et son œuvre de l'enfance à la pleine maturité, 1756-1777*. (Paris, 1912.)

of his conjectures. This is the testimony of F. A. Ernst, published in the *Allgemeine Musikalische Zeitung*, to which I have already referred in passing. Ernst (1745-1805), himself a violin virtuoso, there states outright that the concerto was undoubtedly written by Mozart, that it was the last violin concerto composed by him, and was some 15 years old. 'This is my proof,' he adds. 'About 14 years ago Eck,⁽¹²⁾ the famous Munich violinist called on me. While at Munich he had visited Mozart who had placed this very concerto before him, as he wanted to hear him play it. Eck, Mozart declared, was a violinist with a good tone, a good bow and a splendid legato, and so just to his taste. "Mozart," Eck added, "himself played the concerto to me, and managed to get through it, though he scraped a good deal in his enthusiasm." To conclude, I should have thought that apart from the rough passage criticised [i.e., in the review of André's edition], the Mozartian character of the work was unmistakable.' It is not surprising that Saint-Foix, when he again wrote on the concerto, after becoming acquainted with this testimony, should have given his paper the title: 'La Fin d'un controverse.'⁽¹³⁾

But is it the end? It is clear that there are two separate questions to be settled: (1) How much of the concerto, if any, is Mozart's work? and (2) If it is in any sense his, when did he write it?

(1) Here Ernst's testimony obviously counts for a great deal. He can hardly have been mistaken in identifying what we may call the 'Eck concerto' with the one published by André. Moreover, if he was right, it is clear that Mozart must have had at least the solo part fairly completely written out. He may himself have been quite capable of playing the part from the very sketchiest notes (we know what he did on other occasions), but he could hardly have expected Eck to do so. But I think it too much to assume, as Saint-Foix does, that the solo part as we now have it must be entirely Mozart's work. We know from the many unfinished works of his that survive that he quite frequently wrote out the whole of the melodic line (with, perhaps, passages of bass here and there and a few other important details) and he may have done so here, though it seems difficult to believe that Mozart was responsible for passages like bars 202 to 280 in the first movement. But we do not know what 'touching-up' the arranger may have thought advisable. Perhaps we have a trace of his handiwork in the unusually lavish employment of double-stopping.

(2) When it comes to the question of the date of the work Ernst's statement clearly stands in need of some correction. He makes Eck

(12) Johann Friedrich Eck (1766-1810?) successively Court musician, Konzertmeister, and Kapellmeister to the opera at Munich.

(13) *Revue de musicologie*, November, 1925.

visit Mozart in Munich in 1786 (or 1785), but so far as we know Mozart never set foot in Munich from the time he left it after the production of 'Idomeneo' in 1781 until 1790, when he passed through it on his return from the coronation celebrations at Frankfurt. Are we then to assume with Saint-Foix that Munich was simply a slip of the pen for Vienna, or to adopt what seems the more probable alternative of concluding that Ernst was mistaken in his recollection of the date? We know from Mozart's letters that during his stay in Munich in 1780-1 he became very friendly with the Ecks. On the other hand, there is no reference to them in his correspondence after 1782. The chief points which Saint-Foix adduces as evidence that the concerto is to be grouped with the compositions of 1784-5 are the following: The broad design of the opening tutti (*cf.* those of the PF. concertos in D min., K. 466, C maj., K. 467, and E flat K. 482) and the prominence given to the bass throughout the movement; the three-fold exposition of the theme in the slow movement, and the introduction of a striking enharmonic modulation before the final repetition (*cf.* the andante of the B flat violin sonata, K. 454); the employment of a more developed rondo-form, in which the first episode is unexpectedly introduced between two statements of the central episode (*cf.* the rondos of the PF. concerto in E flat, K. 499 and of the PF. sonata in C min., K. 457); the nature of the orchestra employed (*viz.*, two oboes, two horns, two bassoons, and one flute, in addition to the usual strings), which is not found in Mozart's earlier concertos or symphonies, but is invariably employed in the piano concertos which he wrote between 1784 and 1786. These parallels, and others which Saint-Foix adduces, are undoubtedly very striking, though they are not all of equal force. It is not safe, for example, to draw conclusions from the orchestration of a piece which has admittedly been worked over by another hand. It is surely not inconceivable that the unknown 'editor,' placing before the world a work already at least some fifteen years old, should have brought the score into line with the latest practice. Mozart had no doubt indicated the instruments to be employed at the beginning of his manuscript, even if he had not written a single bar of music for some of them, but as the manuscript has disappeared, it is impossible to be sure that his 'editor' followed his directions.

Moreover, whereas it is true that structurally the concerto is closely related to compositions of Mozart written in 1784 and 1785, thematically it has much more in common with certain earlier works, notably the *Sinfonie Concertante* for violin and viola (K. 364) and the Concerto for two pianos (K. 365) both composed, in all probability, in 1779. All three works start with a bold theme based on the notes of the common chord, the slow movements all open with the same broken type of

melody, and the main themes of all three rondos move in the same 'step-wise' fashion. These rondo-themes, indeed, though by no means simple variants of one idea, bear so close a family likeness to one another that it is worth while quoting the opening bars of each.



The relationship of the Violin Concerto to the Sinfonia Concertante seems especially close, and extends even to details (*cf.* for example bars 47 and 48 of the slow movement of the former with bars 21 and 22 of the same movement of the latter). Now this recurrence of the same or similar thematic ideas in works of the same period is a marked characteristic of Mozart's music. Look, for example, at the opening of the PF. sonata, K. 309, written in 1777, and compare it with the minuet of the well-known sonata in A, K. 331, written a year or so later; or again, compare the finale of the Haffner symphony with Osmin's song 'Ha! wie will ich triumphiren,' in 'Die Entführung,' both of which were written in July, 1782. Numerous other instances could be cited, but these are enough, I think, to show that we have here a criterion at least as important as formal analysis, especially when we are dealing with a work where it is only the thematic material (and perhaps not all of that) that we can confidently ascribe to Mozart at all.

For these reasons then, I incline personally to the view that the concerto may have been written not at Vienna in 1784 or 1785, but at Salzburg or Munich between 1779 and 1781. As a mere guess at what might have happened I would suggest that Mozart while still at Salzburg set to work to provide a rather belated pendant to the five concertos he had already written, perhaps with a view to the publication of the usual set of six, and that he was subsequently forced to lay it aside when he was commissioned to write an opera for Munich. He may nevertheless have taken it to Munich with him, and on becoming acquainted with Eck and being greatly impressed with his powers

as a violinist, have completed at least enough of the work to allow of its being given a rough performance. It may even have been Eck himself who subsequently undertook the task of completing it: at any rate it was brought out by the publisher who had already printed several of his own concertos! I have only discovered one small piece of additional evidence that to some extent supports an earlier date than that which Saint-Foix has suggested. On the programme of the Philharmonic concert at which the work was first performed in England it is definitely stated that it was composed in 1782. This is at least a year too late for my theory, but it may represent a tradition that the work was one of Mozart's earlier compositions in the concerto form.

One word on a more important question. It does not matter greatly if the work was composed in 1779, 1784 or even 1782, but it is important that when it is performed, as it will certainly continue to be, it should be made clear, in the programme-notes or elsewhere, that Mozart must not be held entirely responsible for it in its present condition. We can then comfortably ascribe all the good bits to Mozart and all the bad to the unfortunate 'unknown.' And if one day a really capable arranger comes along and serves it up afresh as, say, *Mozart arr. Kreisler*, we shall for once say: So much the better.

C. B. OLDMAN.

MUSICAL 'DEPRECIATION'

SIR ARTHUR SOMERVELL, who is an acknowledged authority on musical education, said in a recent speech, 'We need more musical education in this country. Too many of our people are badly educated about music. They like to listen to it, but it just pours upon them and leaves little impression—as if they were standing under an umbrella in the rain.' We hear a great deal nowadays of a subject called 'Musical Appreciation.' Our schools of music hold classes in it, they grant diplomas in it, and our lecturers tour the country talking about it. And still, we are told, our musical education is unsatisfactory. Further, it is a well-known fact that though there are many people who can criticise quite intelligently a painting or a novel, or a piece of sculpture, those same people will fail to 'appreciate' a piece of music intelligently, and will talk nonsense about it.

Now, if you are setting yourself to estimate the value of a novel, your mind is the only arbiter. You use it to judge of style, form, character, drawing and so forth. You use your eyes only to read the novel. When you come to criticise a painting, you employ your mind and your eyes. And your eyes are an enormous help. For, without using your mind, you can perceive errors in form or colouring. Your eyes just tell you what is wrong. But you cannot appreciate a painting properly without knowing a good deal about the history of the technique of painting.

In the case of music, you have to employ your mind, your eyes and your ears. Many people employ their ears only, and I have often wondered what music sounds like to those whose ears are faulty, and their number is legion. You will say, how do I employ my eyes, except to read the music, in place of listening to it? I think it is true to say that there are points in technique which will only be appreciated by the ear when they have been seen by the eye, and thus conveyed to the mind. For example, I do not think that anyone hearing a Bach fugue for the first time would realise that a portion of it he had heard on the opening page was the same thing that he subsequently heard, with the parts inverted, and, in addition, inverted

according to the mysteries of double counterpoint at the tenth or twelfth. An appreciation of that fact requires a critical examination of the printed page. This is only one of the reasons why musical appreciation is really so difficult for the lay mind.

But I am not going to deal with such abstruse things here. Musical appreciation or criticism can be positive or negative. When you take a class on this subject, I imagine you will have some acknowledged masterpiece to talk about, and you will point out its many excellencies. Generally speaking, the only people who get negative or destructive criticism are the poor composition students, who get their heaven-born inspirations torn to pieces, sometimes literally, by their hard-hearted teachers. Stanford has said that the teaching of composition mainly takes the form of pointing out faults and of telling students what to avoid.

Now it has occurred to me that the layman may perhaps learn more by this method than by the positive one. However, I am going to make the experiment, and this explains the title of my article, 'Musical "Depreciation."' I am not going to attempt this with any modern work. I am sure the majority of audiences do not know whether an ultra-modern composer is fooling them, or himself, or whether he is really a genius.

I have before me a short cantata called 'The Messiah,' the composer unknown, the libretto by Antony Alsop, M.A., student of Christ Church, Oxford. The work was discovered in Durham Cathedral Library, and it was presented to the Library in 1720 by one of the Minor Canons. It is perhaps as well that the name of the author is unknown, but it is, of course, clear that he did not write it as a rival to Handel, who composed 'The Messiah' in 1741. The work was published by Messrs. Breitkopf and Härtel in 1912, and it will probably long remain in print, though not for the ordinary reason. The writer of the preface considers that the composer was 'someone skilled in the Italian style,' and 'that Corelli . . . might have had a hand in it,' and that it was written at Oxford. The music shall speak for itself.

But first a few words about the general scope of the cantata. The author has spared us an overture by himself, but directs that in its place Corelli's *Grosso Concerto VIII (Fatto per la notte di natale)* should be played. The work then proceeds with a set of recitatives and arias in the Italian style of the period, relieved by only two choruses and a trio. The final section of the last chorus is the *pastorale* from the Corelli Concerto adapted for voices, and accompaniment. It may be pointed out that the words thus wedded to the

pastorale are : 'And all in one grand Hallelujah join.' This is surely an excellent example of 'inappropriateness' in music.



You have only got to recall the Hallelujah Chorus in Handel's 'Messiah' to realise this point. It is true that there may be different kinds of Hallelujahs; but here the words leave no doubt.

The end of this chorus shows a curious perversion of the original Corelli harmonic scheme. And it seems a convenient place in which to say a few words about tonality. A fundamental principle of form in every phase of activity is statement, contrast, restatement. Contrast in music has two aspects, contrast of material and contrast of key, or tonal centre. To keep in the same key for long produces monotony—the ear gets wearied, no matter how varied the material. A move away from that key gives relief, and finally induces a desire for a return to the original key. And in an extended form like a cantata, the first and last movements were written in the same key. Now the Corelli Concerto is in G minor, and the last movement, the pastorale, in G major. The last chorus of the cantata is in D major, and its form is faulty not only in content but in harmonic scheme. It opens with a section in D major, 'This Festival demands a Joy which should each grateful Tongue employ.' A middle section starts in a feeble contrapuntal manner, again in D major, with the words, 'Angels in Heav'n and Men on Earth shall both in harmony combine to celebrate Messiah's birth.' It is true that this is treated with some tonal relief, but it is in effect a D major section with modulations. Then comes the final section in D major, not a recapitulation, but the Corelli pastorale transposed it from G major to D major. Then the composer has realised, too late, that he ought to end in G major, so he transposes the last six bars of the Corelli movement back into its original key, thus completely destroying the harmonic balance. The whole suffers from too much D major, and the use of G major at the end just sounds more wrong still.

Next, in recitatives preceding arias, the voice should not end with a full close in the key of the aria, thus robbing it of its freshness. The accompaniment occasionally does so, but in the perfunctory idiom that was so common as to pass unheeded. Generally the accompaniment ends with a full close in a related key, or with a half-close in the key of the aria, thus leading into it.

You will now realise the weakness of the following :

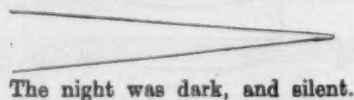


The first section of this aria, of which the opening three bars are quoted, consists of 29 bars. Not only is it all in D major, but it is nearly all built on two chords, the tonic and the dominant. Only two other chords are used, one four times, the other three. If the author had only the Corelli concertos to look at, he ought to have seen that he did shift his tonal centres, in accordance with a well understood harmonic scheme. There are, too, some ill-judged harmonic effects, which it is hardly worth while to point out. Let it suffice to quote one glaring instance :

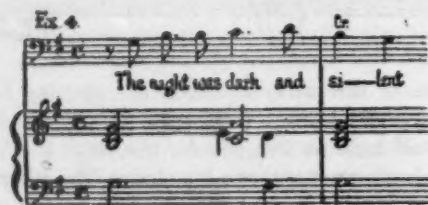


The four chords played successively hang together well enough, but the effect is that the chorus are singing two chords, and the orchestra are playing two entirely different chords against them. The effect is suggestive of anything but peace.

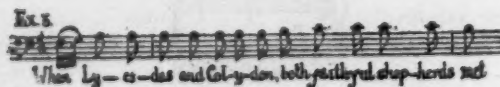
Next, a few words about recitative. In the 'secco' type, the accompaniment does nothing beyond putting in the underlying chords. The vocal part must not only follow as far as possible the rhythm that would be used in good recitation, but also the natural inflexions of the voice in recitation. Taking \angle to represent the rise in the voice and \succ the fall, the following will be obvious:



But this is what our author writes:



A rise to the word 'dark' and the top note for 'and.' The trill on 'si' is a gratuitous piece of mischief. Singers do not usually need such prompting, the less so when it is entirely out of place. 'Vibrato' is a disease, somewhat akin to creeping paralysis in one respect. Unfortunately it has not the same end. It has spread to the strings, and some pianists, judging by the motion of their fingers, apply Christian Science, and imagine they are doing it. Note further the absence of inflexion and punctuation in the following:



For bad inflexion and absence of it, bad punctuation and bad accentuation it would be hard to beat the following :

Ex. a.

To heav'n re-turnd the an-gels, to Beth'lem in haste the Shep-herds
went to see what God had broght to pass and thus to them made
known they came and found the In-fant in a man-ger
ly-ing while Jo-seph and the Ho-ly Ma-ry at-ten-ded
with of-fi-cious care

Comment is superfluous, and it might interest you to try to put it right. And compare the recitatives in Bach's 'St. Matthew Passion.' These are not isolated examples that I have picked out. All the recitatives show the same lack of skill and sense.

I might perhaps indicate in blank rhythm a better setting :

Ex. a.

To heav'n re-turnd the An-gels
Beth'lem in haste the Shep-herds went to see what
God had broght to pass and thus to them made known they
came and found the In-fant in a manger ly-ing
while Jo-seph and the Ho-ly Ma-ry at-
ten-ded with of-fi-cious care.

Repeated notes to different syllables should be generally avoided. No one recites a phrase without inflexion. In music it shows lack of melodic resource and makes the voice perilously like a banjo.

Now let us turn to the question of melody. In writing a melody one must bear in mind its harmonic implication. If it does not harmonise naturally it is faulty. Further, there must be cadence points—points of repose, corresponding to punctuation in literature, else the effect will be breathless and meaningless.

Now consider the opening sentence of the Aria, No. 2 (Corydon):



The first phrase ends at (a) with a half-close in the tonic. But there is no other point of repose till the end, and the effect is that of meandering. It might be argued that harmonically there was an inverted cadence at (b), but the melody does not suggest it, and the full closes at (c) and (d) are both bad. The harmony is returning to the final point at (c) in the middle of a phrase, and at (d) just before the end. From bar 4 onwards the effect is just nonsense. I am not saying that the use of irregular phrase lengths is wrong—musicianship shows itself in their right use. What is wrong is the absence of any punctuation at all. And the pull up of the semiquaver movement from bar 7 to bar 12 gives a very disconnected effect. Now if there is a cadence at bar 4, there should be one at bar 8, for the sake of balance. A half-close has been used at bar 4; we must not have it again at bar 8, and a full close in the tonic there is wrong. Therefore the solution of the problem seems to be a modulation. The second sentence of eight bars can, for variety, be indivisible. But it should not be contracted. Extension at the end is much better

than contraction. I will try to write what I think the author had in mind but could not get:



Here you see bars 5 to 8 balance bars 1 to 4. Then the indivisible sentence from bars 9 to 16 is made logical by the urge of the sequence. The introduction of semiquavers in bars 10 and 12 prevents a disconnected effect, and the reference to bar 1 in bar 13 comes at the right place and leads naturally up to the cadence. When the author gets two phrases balanced by the help of words, he gets the accentuation of the words wrong!

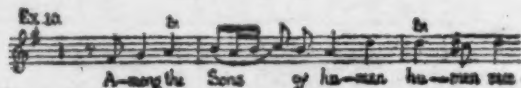


I am afraid I cannot attribute this to the influence of a well-known sixteenth century procedure. One might excuse the second of the two as a pictorial touch.

The work is full of all sorts of crudities, which show the composer to be not at all skilled. It would not serve any useful purpose for

me to point out faulty grammar, or poor counterpoint, or meaningless repetition of incomplete sense. And as regards the last the unknown composer is by no means the only offender. The display of virtuosity was of primary importance, the sense hardly seemed to matter. But it is irritating to us to listen to such nonsense as, 'When innocence, when innocence protects, protects the Plains.'

As regards this, it is a sound principle never to repeat words that would not bear repetition if recited. But it has taken us till the twentieth century to realise this obvious point. I will quote one example:



I agree with the writer of the preface on one point, that the libretto is 'a rather commonplace poem.' Indeed, I should go further.

Two points, in conclusion. The writer of the preface raises the question as to whether Handel borrowed the title 'The Messiah' from this work. It would not matter in the least if he did. But it is extremely unlikely, for I think this work probably emanated from Durham. And this brings me to the second point, the question of authorship. The work was presented to the Durham Cathedral Library by the Rev. Thomas Drake, Minor Canon of the Cathedral, on his appointment to the Vicarage of Norham in 1720. Now (a) the aria for Corydon is followed by an 'alternate Pastoral for Shepherd's Boys'; (b) the alto parts of the choruses are obviously written for male altos; (c) the top part of the trio for the 'Magi' is written for a male alto, and the movement is written in the style of the verse anthems of the Restoration period, and there is a solo for each of the three wise men. The work was obviously written for a cathedral choir—and probably for Durham.

Now, James Heseltine, the Cathedral organist from 1710 to 1768, destroyed the greater part of his compositions in revenge for some slight by the Dean and Chapter, obviously in reference to his compositions (see *West Cathedral Organists*, p. 37). But the writer of the note on Heseltine in 'Grove' says that he 'composed many excellent anthems, a few of which are still extant in the books of some of the Cathedrals.' West only mentions 'Praise the Lord'; it is, he says, extant in the Durham Cathedral books. A perusal of this might throw some light on the matter, though a great deal of the music of this period bears little trace of any individuality. I wonder if

Heseltine composed this work, seriously or with his tongue in his cheek, and presented it to Mr. Drake as a masterpiece by an unknown author, and so got a little more revenge by seeing it presented to the Library? This would explain the curious fact of the name of the author being unknown. Heseltine would have very good reasons for suppressing the name. But it must be remembered that he would have had to get it copied in an unknown hand. Perhaps some musical Sherlock Holmes could clear up the mystery. I imagine it to be a serious piece of work, perhaps an early effort of Heseltine. A great joke, you will say. I wonder?

C. H. KITSON.

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C. B. O.

CORRESPONDENCE

THE MUSICAL COMPETITION FESTIVAL

SIR,

The Festival period is on us again, and its imminence reminds me that I have let go unchallenged Mr. Harvey Grace's strictures, in your July number, upon some of my suggestions to, and concerning, adjudicators. It was a very good paper, and that part of it that honours me with reference I should like to answer. I can understand that Mr. Grace should be a little impatient with amateurs, especially when they criticise adjudicators, but I cannot understand how such an experienced controversialist should allow himself, even when irritated, to use 'Yah' as an argument. And he does, you know. He premises that I have been unfortunate as a competitor and that that particular form of tummy-ache is what is the matter with me; and having said it once, he harks back to it. Now he oughtn't. He ought rather to remember his reputation for geniality; for, while I have certainly had my ups and downs, the bare truth is that, in general, I have been rather fortunate—I might even say absurdly fortunate, and the last occasion that a little tribe of mine walked off the platform smothered in bouquets and bewilderment, I found myself honestly doubting the justice of the verdict, and wondering whether the judge hadn't given them more credit for their good looks than for their winning ways.

No: I am, comparatively speaking, a newcomer to this festival business. I see it freshly, and I am burning to put things right. So much I admit, and I admit reluctantly, for a too common failing of the newcomer is to want to put things right. What I will not admit, however, is the incapacity of the amateur, *qua* amateur, either to criticise or to sit as an equal brother with a professional adjudicator, nor, on the amateur's behalf, will I permit myself to be waved to a back seat. 'Some provincial newspapers' are chided 'for opening their columns to amateur attacks of this kind.' The writers in some of these provincial newspapers, let me tell Mr. Grace, are uncomfortable fellows, and far too much steeped in the Festival movement to be accounted incompetent, even under the convenient name of 'amateur,' and far too tender to the whole spirit of the movement to harm it by destroying 'mutual confidence.' They will, I hope, continue to write as they deem fit.

I said in my article, 'If you [adjudicators] are not skilled in vocal technique, have an assistant.' Mr. Grace says 'What is meant by an assistant? A local expert? If so . . . !' I didn't, will he believe me, dream of suggesting a local expert, or anybody in particular, though of course there is no handicap in being local, except to the muddle-headed, since everybody must be local to somewhere, but I am gaily amused at the implication that such a thing is unthinkable. You have only to listen to some adjudicators addressing competitors upon the subject of diction to know that they have never even begun

to think about diction. Nothing but their naked incapacity would permit them so to affront your intelligence.

It boils down to this. Of the professional adjudicators only some are good. Those are the musicians of scholarship and general culture. We are proud of them. England's men of this type probably could not be matched in any other musical nation at the present day. But the average professional musicians upon whom many festivals draw, the conductors (just because they are conductors), the members of the teaching-staff of our leading institutions, the composers (just because they are composers), the cathedral organists, are frankly not good. One opened his remarks after six choirs had sung one of the better known madrigals of Morley with: 'Now this is a—well—a—well, a sort of *madrigal*.' And he brought out the last word with the importance of having made a discovery. We amateurs, by which I mean not the person that buys expensive fiddle-bows, or binds his music in morocco, or makes up deficiencies in orchestral concerts, but the steady, life-long, musical workmen, know that the average professional in this country is not of a high type. We have listened to him, we have—heaven forgive us—read his text books and caught him out time and again. We, who may at least be supposed to be lovers, know that many of his like are incapable of loving anything. We are mostly students and, as students, venture the thought that nobody in his senses would claim the title for the average professional musician. Mr. Harvey Grace, for whom we have a profound, if non-stodgy respect, claims too much for this class of men if he thinks they would be unequally yoking themselves with unbelievers by sharing the judge's chair with us. We may be humble. They may be shameless.

Yours, etc.,

T. B. LAWRENCE.

SIR,—Controversy in a quarterly is such a long-range way of arguing that the disputants are apt to forget what they said last, or even what they are arguing about. When I found Mr. Lawrence accusing me of substituting 'Yah!' for logic I was uneasy until I had routed out the article I wrote nearly a year ago. A careful reading of it set my mind at rest. I find neither 'Yah!' nor an implication that Mr. Lawrence is up against adjudicators merely because they haven't given him lots of prizes. If Mr. Lawrence saw 'Yah!' in what I wrote, it must have been because he expected to see it. Anyway, let me assure him that I was really trying to argue, and that I never gave a thought to his luck as a competitor.

It is not easy to contend with Mr. Lawrence, because he bases his arguments on a comparison of the A1 amateur with the C3 professional. All I can do is to say, as I said in my article, that judging from his experiences Mr. Lawrence must have been unfortunate in the adjudicators he has sat under; and I repeat that judges of that kind are not experienced and representative types for the good reason that they would secure too few engagements to become either. As to those amateur attacks on adjudicators in provincial newspapers, I gave reasons why the average newspaper grumbler was not qualified to traverse the judgment of a trained official. Mr. Lawrence doesn't disprove or even discuss those reasons. He merely eggs on the grumblers with his 'They will, I hope, continue to write as they deem fit.' If this isn't yah-ing I don't know yah-ing when I see it!

Mr. Lawrence says 'there is no handicap in a judge being local, except to the muddleheaded, since everybody must be local to somewhere.' Yes, somewhere; but preferably not where he has to do work of the kind that lends itself with fatal ease to accusations of bias. It is not enough for a judge to be unbiassed: he must be like *Cæsar's wife*; and he rightly prefers not to be put in a position where he is liable to be suspected. And when he happens to find himself judging an acquaintance, or a choir in which he has local interest, he is so mighty careful to avoid an appearance of favouritism, that he goes to the other extreme—which is rough luck on the competitor. However, the penalised competitor must console himself by being, like Mr. Lawrence, 'gaily amused' at the implication that there is no handicap in a judge being local.

Mr. Lawrence stakes out a claim at the judge's table for the enthusiastic amateur. It won't do! Enthusiasm without knowledge is almost as barren as faith without works—only 'almost,' and not quite, observe, because in art it usually generates an amount of insight that is lacking in the trained dullard. But it can never take the place of knowledge. It would not, for example, enable the amateur judge to get down to brass tacks as the professional adjudicator has to, and explain, *e.g.*, why the fiddler should have played such and such a phrase in a certain position or with a certain bowing; or show the pianist the right and wrong kinds of staccato for a given passage; or convince the singer, by demonstration if necessary, that the production of this or that note was wrong; or help a choir to get over its besetting sins; or a hundred other things that the experienced professional adjudicator does as a matter of course. To do any one of these things (most good adjudicators can do several, if not the whole lot) calls for something more than enthusiasm and good will. There may be skilled judges without enthusiasm (I haven't met many—I might almost say any), but even if there are, a competitor is safer with one of them than with a half-instructed enthusiast. When Mr. Lawrence and other amateur aspirants to the bench qualify themselves on the technical side (for technique *does* matter, you know, despite its unpopularity in these splashy, 'near-enough' days) they may be assured of a warm welcome by the professionals already enthroned; and some day, when his run of bad luck in judges ends, Mr. Lawrence will be surprised to find that enthusiasm is very far from being a monopoly of the amateur.—Yours, &c.,

HARVEY GRACE.

'PUTTING IN THE EXPRESSION'

SIR,

Many readers besides myself must have been entertained and stimulated by Mr. Ralph Wood's article in the October issue. Most of his points will have commanded general agreement, and particularly perhaps his delightfully disarming conclusion that after all it doesn't really matter much. But the central contention of his paper does lead us on to wonder whether composers in general are such loose thinkers and such wrong-headed futilitarians as he would have us believe. We are almost bound to ask, leaving aside for the moment the effectiveness of their directive essays, why they insert them, what their reason can be for making the mistake (if it is a mistake) of trying to add

something in words to the 'legitimate' marks of expression which are already, as Mr. Wood observes, so plentiful as practically to invite disregard. After all, neither Beethoven nor Wagner, both of whom Mr. Wood pillories, however unconventional they may have been, lacked a certain mental power which might be supposed to have been adequate to penetrate the error of their ways if their ways really were as palpably and demonstrably erroneous as we are invited to assume.

The composer is notoriously in a peculiar position among artists. Architects, sculptors and painters produce works of art that make a direct appeal to people's senses: even an author can usually rely on a sufficient degree of cultivation in his public to render the actual process of seizing the content of his art-work from the medium of the printed page easy and almost universally negligible. But the composer is forced, far more often than not, to rely on the intervention of an interpreter to convey his work to the ear of his audience. With an orchestral work there is, indeed, yet a second intervening link, for there are not only the instrumentalists but the conductor as well. Unfortunately, conductors are sometimes not content with a straightforward rendering of a work, but use the music as a vehicle for special stunts that show off their own or their orchestra's skill: it is possible that the poor composer feels that the more directions he puts in the fewer 'points' will the 'star' conductor find to 'make.' The fact that Bach and Handel were accustomed to direct their own works may be connected with the paucity of expression marks in their scores. Here, at any rate, are two possible springs of misinterpretation, and it is not surprising if we find that the composer makes a special effort to make his intention plain. If his special effort is ineffective, well, that is a misfortune. He has done his best; he can do no more.

But are these special efforts invariably ineffective? Though I am personally inclined to agree with Mr. Wood, I am quite sure that many musicians (are they not merely illogical composers) will disagree. It is perfectly true that nuances are not finally and exactly expressible in notation and that even the most conscientious directions leave a margin to the discretion, goodwill and musicianship of the performer.* But the crux of the matter is the question of mental effect. I suppose we have most of us at some time or other, in a moment of unguarded ease, made some such remark as 'I feel just in the mood now for some Gluck' (or 'Gibbons,' or 'Gershwin,' as it may happen to be) in much the same way as we at one time prefer bread and butter and at another a muffin, quite regardless of any question of pangs of hunger. Great Anne, no doubt, exemplified a similar distinction of moods when she sometimes took counsel, sometimes tea. At any rate, whenever we talk or feel like this, we seem to indicate some connection between our own personal moods and the effect of works of art, and it is not unreasonable of a composer to fasten on this pretty general notion and turn it to his own use as an aid in his undoubtedly difficult task of 'getting his stuff over.' 'You prefer,' he says in effect, 'certain kinds of music when you are in certain moods. I want you to enjoy or make the best of my music, therefore I try and induce the right mood as a preliminary.' And so we get Scriabine's delirious

* Some day, perhaps, an instrument will be invented which will do for amplitude what the metronome does for tempo, and crescendos will be graded from 30 to 60 or from 20 to 90 instead of being marked *p* to *f*, which, as Mr. Wood points out, is vague and open to abuse.

variations on *ivresse* and Debussy's *paysages* and *égalités*. They are intended to attune the minds of performers and listeners, in much the same way as a quotation beneath a picture may put one in the mood to appreciate it. Perhaps, too, the introductions and stage directions of Mr. Shaw or J. M. Synge have a similar purpose, among others.

Mr. Wood is doubtless sceptical of such mental effects, and logically I suspect that he is right; but quaint things happen in the rather murky realm of psychology, and it is worth pointing out one or two of the sort of cases which a whole-hearted defender of the 'literary' composers might use in his front line. Let us take some examples from the works of Schumann. There is the classic case of the opening of the Manfred overture, beginning in common time with three chords each the length of one crotchet, followed by a pause. The natural way to write this, I suppose, is with the chords on the first, second and third beats, with a pause over a crotchet rest on the fourth beat. But Schumann writes them with a quaver rest in front and each chord written as two tied quavers.* The reason for this method of writing these chords can only be that Schumann thought that syncopated chords sounded different from 'straight' ones, either in themselves or (more probably) because the player attacks them more nervously and sharply; in either case the difference is, so to speak, a mental one. Another passage which springs to mind is the second subject of the last movement of the piano concerto, where many amateur conductors would be happier if the tempo had been changed to 3/2, but Schumann certainly appears to have thought (and most musicians agree with him) that the effect in performance would have been different if it had been so written, even though the notes and phrasing had been exactly retained. And can we honestly deny it?

Then there are devices of technique, such as the doubled notes in the third section of the *Blumenstück*, where the bottom note of the right-hand part is the same as the top one of the left-hand part. The effect on the inexpert performer's thumbs is one familiar to amateur duet players (except that he cannot blame the other man), but Schumann doubtless intended that it should result in making one part prominent. Could the same result have been achieved by assigning these notes to one hand only and marking them a degree louder than the rest? Another familiar device is that of interlocking the hands in chords, presumably with a similar object.

The question of 'key-character' is relevant. Many musicians, of course, have felt what may be called the magic of keys and have preferred one to another for their compositions. In olden days the capacities of the instruments was to a large extent responsible for the choice of keys, but in more modern times the composer's fancy has been unfettered. Franck, as is well known, had a leaning towards the sharp keys. Talking of his 'Redemption,' he used to say, 'In this score I have only used sharp keys, in order to render the luminous idea of Redemption.' In the 'Finale in B flat' for organ he has a substantial passage in A sharp major. Dvorák, too, has a piece somewhere with a key signature of more than seven sharps. These are doubtless extravagances, but they indicate something in the mind of the composer which may give us food for thought. How many composers writing a work in D flat would cheerfully alter the tonality to D if he found that he wanted to get a note a semitone lower than the

*—and writes a pause after them.—Ed.

compass of some instrument would allow? Bach, for one, no doubt; but would many of his successors? Incidentally it might be interesting to ask a 'key-character' fanatic which would be nearer the 'true' effect—playing a D flat piece in D flat with instruments tuned a semitone up (and therefore sounding in D), or playing it in D with instruments tuned a semitone down. The following incident is interesting in this connection: A distinguished living musician was walking in a friend's company when he heard the C sharp major fugue of the 48 being played. He went up to the player, a complete stranger, and said, 'You learnt that from a copy in D flat, didn't you?' and the player admitted that he had.

Such considerations as these lead us to the conclusion that there are musicians who feel that there is something in music which is beyond the domain of mere logic. One is reminded of fierce and familiar newspaper controversies about touch on the pianoforte. And whatever the truth may be, it is pretty clear that some composers feel that they are giving themselves a better chance if they supplement the inadequacies of notation with verbal directions, sometimes distracting and often superfluous. We can at least agree with Mr. Wood that it is questionable whether anyone is much the worse for them.

This paper has unfortunately been separated from its covering letter. I shall be glad if the author will let me know his identity.

I take the opportunity of giving a little advice to my honoured contributors.

1. The contribution should be signed with the author's name in block capitals—a man's with initials, a woman's with one Christian name.

2. It should be typewritten, on one side only of the paper, the sheets numbered.

3. Music examples should be clearly and carefully written, on a sheet (or more) of music paper, leaving a blank stave between one example and the next. They may be taken in any order that is convenient, provided that they are numbered as they are to appear, and that these numbers are also inserted in the text. They also should be signed.—Ed.

OBITUARY

MISS GWYNNE KIMPTON, whose death took place on November 26, won for herself an unique position as violinist and conductor. Of Welsh parentage, from her earliest years she evinced a great love of music, a remarkable ear, and great technical facility. Trained at the Guildhall School of Music, she studied the violin there under Alfred Gibson, whose character and teaching exercised a profound influence over her whole life and career. She became a most capable teacher of the violin, and, being an admirable quartet leader, she devoted much time to chamber music, founding in 1902 the 'Strings Club,' the aim of which was the furtherance of quartet-playing. She was an exceptional 'coach,' and no one who played with her, or was taught by her, will forget the lightning rapidity with which she laid her finger on a weak spot, or the incisive and unforgettable word with which she would put matters right. Of the many quartet concerts given by her, the series at Bromley, from 1906-14, were particularly notable. Her other chief passion was for conducting—from the outset of her career orchestras sprung into being wherever she went. In 1909 she founded one in Chislehurst, which afterwards developed into the 'Bromley and Chislehurst Orchestra,' and which gave patriotic concerts during the war and still does good work, although ill-health compelled Miss Kimpton to resign the conductorship some years ago. In 1911 she formed a professional orchestra in London, the strings, with the exception of the basses, being women, the basses and wind members of the London Symphony and Queen's Hall Orchestras, and her very successful concerts for young people given with this orchestra from 1911-14 were the forerunners of the present-day Children's Concerts in London. When war conditions made the Children's Concerts impossible she organised her Amateur Orchestra, which at the present time is still playing for charitable objects. Miss Kimpton conducted the first series of concerts given by the British Women's Symphony Orchestra at the Queen's Hall, but the ill-health with which she was continually struggling caused her to give up her post. If her position in the musical world was unique, no less remarkable were her character and the vital influence she exerted on all who came in contact with her. She had a genius for friendship and for getting the best from everyone she knew, and being a remorseless worker herself, she always seemed able to create the love of work in others. Full of originality, with a quaint sense of fun and tender-hearted and generous to all who were in any kind of need, she could not rest till she had done something to help. By her death is left a vacant space in the world of music, which will not be easy to fill.

ARTHUR F. HILL.

REVIEWS OF BOOKS

Ben Jonson and Elizabethan Music. By Willa McClung Evans.
Lancaster Press, Inc., Pennsylvania. 3 dollars.

In this Columbia University dissertation Miss W. McC. Evans has gone to some good purpose into the question of Jonson's song forms, taking as her sources the plays and the masques. She is probably right in saying that 'music taught Jonson to write light, melodious verse, and to arrange the pattern of a masque.' Like the modern producer of a revue, the maker of Elizabethan masques had to take into account every aspect of the spectacle, and thus Jonson will have been forced, whether he wished it or not, so to space out his scenes that variety of voice might have its most advantageous presentation, and also that the singers should have reasonable time for rest between each appearance. The authoress makes out a fairly convincing case for Jonson having been influenced by musical considerations in writing song-verse. The question is difficult to see clearly into, for the evidence is contradictory. Miss Evans is inclined to argue from the words to the music and to devise sundry skilful schemes for what she feels will have been the musical settings of the songs where, we gather, the actual settings are undiscoverable. This leads her on to debatable ground. 'Naturally, elaborate songs are more closely akin to music . . . than simple ones,' which experience shows to be not the case. Her own chosen example, 'Drink to me only,' is, in fact, refutation of it—poem and music both perfectly simple in form. As for probable ways in which Jonson's songs were set, there must always be more than one opinion as to it, and no one can say what the truth will have been. It is only necessary to study contemporary settings to see to what a diversity of expression similar concatenations of words will have urged different composers. All we can say is that locutions like 'Bright fame' and 'Thus high' and 'To sing' may have been 'drawn out and delayed' by whoever set them to music, or again they may not, for it was not always the obvious that obtained in Elizabethan music. That is all that is safe to adduce.

Sc. G.

The Bowed Harp. By Otto Andersson, Ph.D. Reeves, 1930.

Dr. Andersson deserves our thanks for his latest monograph on the bowed harp, to which and to an excellent translation by the late Mrs. Stenback (Miss Longman) the editor—Miss Schlesinger—has added many useful notes, culled from her own researches into the early history of bowed instruments.

As this particular type has not hitherto received the general attention it deserves, it may be well to explain briefly its peculiarities. The instrument assumes two forms—the earlier consists of an oblong sound-board, across which, over a bridge, are stretched to pegs two or three strings. On the left hand side of the upper part a slit is cut, through which the fingers are passed for stopping the strings. This is done by pressing the finger nail against the melody string from behind; the other

strings sound as bourdons. In more developed specimens a second slit is cut on the right side and so all three strings can be stopped. As a bow is used, the instrument is called the *Stråkharpa* or *Jouhi Kantele*, and is characteristically Finnish.

The other form, found in Swedish Esthonia, is called the *Talharpa* (horsehair-strung harp) or *Tannenharpa* (pinewood harp). It more closely resembles a lyre or the mediæval *rotte*; the space behind the three or four strings is open; the finger nails stop the strings as before. The author compares its general appearance to the Welsh *crwth*, without its fingerboard.

Unfortunately the effort, which Dr. Andersson makes, to prove that Western Europe, at least, is indebted to this 'harp' for its knowledge of the bow raises grave doubt as to its probability. He has based his conclusions, we fear, on details too recent and too insufficient, whilst he has ignored the mass of evidence against it. To cite instances:— 'Viewed chronologically,' he writes, 'the examples drawn from different localities range from about A.D. 800 to the present day.' But A.D. 800 is represented only by an amber 'bridge' found in Gothland, which, as he admits, might well have been the bridge of a lyre. The next chronological example is a carving in Trondhjem Cathedral—certainly a bowed harp—but of the twelfth century! He also gives early illustrations of lyres or *rottes* which he concludes must have taken the bowed harp as their 'model'—but the bow is omitted! His references to the national epic, the *Kalevala*, would carry weight if we were not told that 'the account given is, to a large extent, Lönnrot's creation, and Lönnrot lived in the early nineteenth century! Surely Dr. Andersson cannot have forgotten that Scandinavia by the ninth and tenth centuries was closely in touch with the monastic schools of France and Germany, established under strong Italian influence and providing in extant manuscripts examples of the bow two centuries earlier than the earliest he can adduce. Gothland, he states, was 'the source of a stream of culture' to Esthonia and Carelia—that is true, for in 1015 Gothland was a recognised episcopal see under an Englishman! It is well known that by the opening of the ninth century, years before Chiskar, of Corbie, near Paris, came to convert the Swedes, their country was in touch with Byzantium; in the eighth-ninth century the bow appears in Italo-Byzantine art. If, in order to be constructive, we may hazard a suggestion, it seems as though the earlier form of the bowed harp was derived from the monastic monochord, the finger nails from beneath taking the place of the movable bridges, and that the later (*crwth*) form came from the bowed *rotte*.

For the author's description of the interesting *Nyckelharpa* and for his very suggestive excursus on the origin and symbolism of sound-holes all praise is due.

FRANCIS W. GALPIN.

The Gentle Art of Singing. By Sir Henry Wood. Abridged Edition. Oxford University Press.

Sir Henry Wood's *magnum opus* on 'The gentle Art of Singing' (4 vols.) has now been abridged and reissued in a single volume. 'This is a good thing,' for it is a work which all singers and all those, who as teachers or otherwise, are responsible for the training and care of voices, ought to read and study. There is scarcely a paragraph in the letterpress which is not illuminating and suggestive. The exercises,

reduced from 1,471 to 278, form a most valuable collection, really no longer than Manuel Garcia's in his famous treatise on 'The Art of Singing,' which contains 207, but which, unlike Sir Henry's, gives only major keys without their minor equivalents. Attention may be drawn to the whole-tone and pentatonic scales, and to the excellent groups on syncopation, dotted notes, varied scale-rhythms and ornaments, as well as to the carefully thought out instructions as to how each group of exercises should be practised. The singer's standard of technique is not allowed to fall behind that of the instrumentalist. In the opening chapters Sir Henry tells us in the frankest manner possible his views about the art of singing and the degraded condition into which it has now fallen, owing quite as much to the apathy and ignorance of the public as to the practices of many unqualified teachers. 'Walk through the passages of fashionable teaching studios and listen to the exercises and the quality of tone you hear through the green baize doors. A walk in the Zoo is more soothing to the ear and mind.' We all know that steadiness of voice, purity of tone, certainty of intonation, smooth vocalisation are so uncommon to-day that singers who display these gifts are specially commended by discerning critics. They used once to be taken for granted. Singers who would know in detail what Sir Henry thinks of them, sopranos, contraltos, tenors and basses in turn, will find in Chapter III food for unusually painful reflections, for their pitiless critic speaks from an experience of their vagaries at close quarters and in public performances which is probably unique, and deals with his subject from a wider standpoint than that of one who is first and foremost a teacher of singing.

No new system of voice-production is put forward in this book. The principles are those under which the good singers of the past have been trained. Sir Henry's views are orthodox, not revolutionary. He considers that a graded system of vocal technique is the crying need to-day. Singers ought not to be spared the hard work which all players on manufactured instruments accept as a matter of course. The technical standard of instrumentalists has risen as markedly as that of singers has declined. Some have no technique at all. Parents, then, should be prepared to face for their children training which may, as in the past, take seven years. For the first three the main object should be 'to make the voice a beautiful, even instrument.' 'Girls should stop all work with their voices between the ages of fourteen and sixteen'—there are plenty of suggestions as to what should take its place—'boys should similarly drop singing for two years after the voice has broken.' (This view, so strangely unpopular to-day, was upheld forty or fifty years ago by Manuel Garcia in his famous controversy with Morell Mackenzie on the adolescent voice.) Singers are not to think that singing is 'a trick or a mystery to which someone can give you an easy clue.' They are warned against the folly of 'flying about the world seeking new teachers, seeking salvation and top notes, short cuts and a quick remedy for their manifold deficiencies,' and against the danger of attempting colourful interpretation before their tone and technique is set, or of appearing in public before their education is completed. Their education implies a great deal more than the training of the voice, as every musician knows, and Sir Henry Wood perhaps more than any. The paragraphs which deal with it are as carefully considered as the rest of his work. Singers should read it and take to heart the reminder that, as the nature of

the voice leaves them far more leisure hours than any other performers, they should be the best musicians of them all. That is not the reputation they enjoy.

Concerning details of voice-training, there will, of course, be differences of opinion between Sir Henry and some of his critics. For instance, he recommends singers constantly to focus their attention on their vocal cords, using the expression 'put the cords into vibration.' The only thing that can put the cords into vibration is mental conception of sound, in response to which they come together of themselves. Their action is not under our direct control: it is instinctive. It cannot, therefore, be compared with the pianist's finger-action when he strikes a note; he can see both the note and his fingers. Most teachers prefer to say 'Will the result, not the process,' remembering too the Italian saying 'il cantatore non ha gola' and the danger of thinking about the larynx.

In laying down the book no reader can fail to be stimulated by the high ideal of the singer's art which permeates every page, nor the thoroughness with which the minutest details of technique are explored. It is the work of one who understands and loves many instruments, but knows that the best instrument of all is the human voice. W. F.

The student of singing and the gramophone. By Dawson Freer. The Gramophone Company. 1s. net.

In his preface the author uses the phrase 'intelligent listening,' and if this booklet can arouse singers who possess gramophones to indulge in that exercise it will not have been published in vain. No amount of listening to records will teach a person how to sing, though it may help him to see how others have done the business. Above all, listening to these records chosen by Mr. Freer from the H.M.V. catalogue will impress on the singer the importance of a thorough training in the technique of singing. There is much useful information to be had from these short chapters on such things as the different styles of voice and what they can be expected to do. Finally, it is possible to agree with all five of the concluding statements on page 34.

Les rythmes comme introduction à l'esthétique. Par Pius Servien. Paris: Boivin. 12 fr.

Sound and meaning in English poetry. By Katharine M. Wilson. London: Jonathan Cape. 10s. 6d. net.

Both of these books deal with prosody, and each of them touches on music. How far a study of rhythm in music can further a study of verbal rhythm is a debatable question. Miss Wilson to a certain extent answers it by going back to the beginning and giving us the case for and against music's pre-existence, the drum-beat before the yell. Also she has a fair ground for comparison in reviewing Elizabethan poetry which, as she points out, probably was influenced in its form by the musical forms then in vogue. It is when the matter is directed more definitely into literary channels that the wisdom of having preceded it with so ample a discussion of music becomes dubious. Probably only the musical reader will feel this, but since his sympathies have been enlisted in the first part of the book it would have been as well to clear the second part of terms used in the first. To the musical reader the word music has a definite meaning. That

being so, such a phrase as 'De Quincey wrote prose music, Browning poetic' is nonsense comparable to saying 'Beethoven wrote in oils, Chopin in water-colour.' Cannot poetry be treated in terms of poetry, music in terms of music? We commend this important problem to the attention of the authoress, for it is one which needs solving by an intellect that is conversant with both arts. That Miss Wilson is competent in analysis of words is shown by the illuminating final chapters of this book. Her treatment of 'The Ancient Mariner' is enthralling to follow, and it is to be hoped that further work will be undertaken on those lines. The French poets offer a rich field for Miss Wilson's abilities, and we should like to see her deal in this way with some of Paul Valéry's larger poems, such as 'La jeune Parque' or 'Sémiramis.' The work would repay her and be of great value to the reader.

It is work of that kind for which M. Servien's theory of verbal rhythm is meant as preparation. The theory itself is simple, consisting in counting the syllables of a line of poetry, or a sentence of prose, according to a settled plan. By this means the author has been able to point to similarities between different works of one writer, and again between one writer's work and that of another, and thus to lay the foundation for a comparative study of literature on the basis of rhythm. M. Servien interpolates into his book a chapter on musical rhythm which, while it will possibly be found to have some interest for the musician, still does not appear to contribute much to his main thesis. As far as we can see nothing that follows this chapter is rendered any clearer for its presence, and in applying his numerical theory to musical melody M. Servien is distinctly less fortunate than in dealing with words. By his system of numbers he is enabled to take into account the number of notes used in a melody, their position within the octave and their duration, but has to leave out of account both intensity and tone-quality which, he says, are not of actual importance in comparing the different manifestations of a theme, but which, on the other hand, as any musician knows, are vastly important and can completely change the character of a theme. The present system, which seems to have value in the comparative study of verbal rhythms, is not so far able to cope with the more complex fabric of music.

Sc. G.

SHORTER NOTICES

Die deutsche Clavichordkunst des 18 Jahrhunderts. Von Cornelia Auerbach. Bärenreiter Verlag. Kassell. 4 M.50.

This is a distinctly useful review of the history of the clavichord in Germany. Pre-Bach clavier music is first detailed. Eighteenth century clavier method is then described. Finally compositions for clavichord are examined. The writing is clear and a copious list of authorities is given.

Das einstimmige Kunstlied Conradin Kreutzers. Von Anneliese Landau. Breitkopf. Leipzig. 6 M.

The subject of this monograph lived in Germany from 1780 to 1849. We are here given a model study, with all known biographical matter,

and a detailed analysis of his songs, romances and ballads. There are more than a hundred pages of musical illustrations, which serve to show the complete lack of originality in the work of this song writer. But that fact need not deter the student of the German lied, for whom this book is meant and who will find in it a mass of useful information.

The Levinskaya system of pianoforte technique and tone-colour. By Maria Levinskaya. J. M. Dent. 10s. 6d. net.

Among the many systems of pianoforte playing this takes an honourable place. Indeed it ranks among the few really good ones. Much of it one seems to remember having met in the past, a point which the authoress would not be unwilling to take, seemingly, for the strength of a new system resides, in a great part, in its secure foundation on fundamentals. This system belongs to the modern group, that which insists on the value of weight touch as against the older schools of what is here called 'pure finger work.'

BOOKS RECEIVED

Authentic voice production. By W. Warren Shaw. Lippincott. 10s. 6d. net.

Celebrated musicians past and present. By Hubert Whelbourn. Werner Laurie. 8s. 6d. net.

Manual of harmonic technic. By Donald Tweedy. Boston: Oliver Ditson. London: Hawkes & Son.

In a review of *Conducting and Orchestral Routine*, by F. Kendrie, in the January number, it was stated that Adrian Boult's *Handbook on the Technique of Conducting* was available only to R.C.M. students. It was published by Hall, 3A, Queen Street, Oxford, and can be obtained from Augener, Goodwin & Tabb, and H. Reeves.

REVIEWS OF MUSIC

The following abbreviations are used:—O. [Oxford University Press], P. [Paxton], Au.[gener], Ch.[ester], W. [Joseph Williams], Y.B.P. [Year Book Press], H. [Hawkes].

Organ.

Handel. *Symphony from 'Solomon.'* A dependable arrangement. [O.]

F. W. Holloway. *Suite Arabesque.* Four movements. A good deal of similar motion, especially in 'Arabia felix.' This tends to weaken. [P.]

J. A. Langdon. *Meditation in the synagogue.* Interestingly written. A serviceable out-voluntary. [O.]

Robin Milford. *Three Christmas pieces.* To be recommended. These are very pleasant, both to hear and to play. The 'Pastoral dance' will sound jiggety unless the 9/8 is taken smoothly and not over-phrased. [O.]

Robin Milford. *Mr. Ben Jonson's Pleasure.* Here again the jig element is persistent. As music this is good, as organ music a little dance-like. [O.]

Schumann. *Romance and Scherso (fourth symphony).* This is set for pianoforte and organ, a doubtful combination. [P.]

A. P. Steward. *Choral fantasia on 'Hanover.'* Good traditional organ writing, with some harmonic adventures farther on, and with counterpoint that 'fits.' [O.]

John E. West. *Tempo di gavotta.* A gentle tune and writing of the style that can best be described as inoffensive. [P.]

Percy W. Whitlock. *Five short pieces.* This writer has studied his native masters. There is something of Quilter and of Ireland here. The effect is quite good. [O.]

R. Vaughan Williams. *Prelude and Fugue in C minor.* The orchestral version was heard last year at the Three Choirs Festival. The first movement is complex and magnificent. The fugue has something of the same feeling as Ravel's in the 'Tombeau de Couperin.' [O.]

R. Vaughan Williams. *Hymn Tune Prelude on Gibbons's Song 13.* This is a welcome arrangement, by E. Stanley Roper, of the beautiful prelude first written for pianoforte. [O.]

Miniature Full Scores.

Frederick Delius. *North Country Sketches.* A useful edition. The type might be a better black. As it is there are places where, with so small a fount, the eye gets confused. [Au.]

Eugène Goossens. *Concertino.* This is a work (unfortunately unknown to the reviewer) for string octet. There is evidently beauty in it, though critical judgment must be reserved for hearing. The score is well printed. [Ch.]

John Ireland. *Mai Dun.* This is the well-known symphonic rhapsody (1921) which is one of his most extended and forceful works [Au.]

Max Trapp. *Fourth symphony*. This work was first performed in 1928. Of its composer, whose name we do not remember having seen before, Riemann tells that he was born in 1887 and was pupil of Paul Juon and Dohnanyi. This work looks an earnest composition. As far as can be gathered the orchestration has originality, and the music is in a kind of middle-period Mahler style. [Eulenburg. London: Goodwin & Tabb.]

Hermann Wunsch. *Kleine Lustspiel-suite*. Four short movements of a slightly childish humour. They would probably sound well. [As above.]

Violin and Pianoforte.

Herbert Kinsey. *My first violin book*. A good set of pieces for earliest school use. [W.]

Harry Farjeon. *Sonata No. 3 in E flat*. Sound writing; rather uneventful, though not unpleasing, composition. The music has not much that one can remember it by. [W.]

H. W. Hunt. *Four half-tone sketches*. Dimness is a possible medium, but these are dull, though the third has more life, and the fourth the hint of a marching rhythm. Bare little things. [Y.B.P.]

John B. McEwen. *Sonata No. 6 in G major*. Three movements. The first lyrical with a good deal of arpeggio accompaniment on the pianoforte. The second, slower, founded on a rocking figure which is handed from instrument to instrument. The third a light *vivace* decorated with much pleasing device. This is a work worth getting, studying and playing. It is not spectacular, but full of quiet beauty and written with much point. [O.]

Richard H. Walthew. *Sonata di camera*. The use of an archaic title is rather misleading, for the work does not go back as far as the seventeenth century in feeling. It is a sonatina as regards length of movement. The writing is unemphatic, and the work well constructed. [H.]

H. Waldo Warner. *Serenade*. A well written *morceau de salon*. [P.]

Songs.

Brahms: *Selected Songs*. Two volumes, each with fifteen songs. These are well printed, and are provided with an English translation (which rather surprisingly is printed above, instead of underneath, the original German). The proof-reading of the music ought to have had closer attention (random examples are: Vol. 1, p. 58, last bar, pf. part; Vol. 2, p. 11, tenth bar, pf. part, and probably also p. 37, ninth bar, voice part). Unreliability of a text is particularly troublesome for the student and surely could easily be avoided. [Lengnick.]

Elgar: *It isnae me*. A character song. Lighter Elgar, but still only he could have written it and within the space of four lines there are precisely as many points where his recognisable touch is felt. [Keith Prowse.]

Julius Harrison: *Four cavalier tunes*. They were first performed at Hereford last year. The three to Browning's words have a swinging jollity. That to words by Strode is the most temperamental and is both more inventive and fluent than the rest. [Hawkes.]

V. H. Hutchinson: *Adam lay i-bounden*. Simple, attractive writing and a nice use of five-in-a-bar. To be remembered for Christmas. [Elkin.]

Dorothy Pennyman. *A Yorkshire Symphony*. This is a joke and it is an amusing one. Three movements, with a song to each. The whole scored for voices, household instruments and pianoforte, and served up tastefully. [O.]

Lady John Scott: *Songs (including Annie Laurie)*. She wrote the tune and fabricated the words of one immortal thing. This volume shows that as long as she stuck to Scots sentiments things went well. There is nothing here to equal 'Annie Laurie,' but still some pleasant things remain. [Paterson.]

Sc. G.

Händel, Gloria Patri. Nanki Music Library, Tokyo, 1928.

This, almost certainly, is the eight-part Gloria of Ps. 127, Nisi Dominus, which does not appear in either of the Handel Society editions, though there is a vocal score published by Novello. The autograph (which perished by fire at Clifton in 1860) contained on its last page in Handel's writing 'Soli Deo Gloria. G. F. Händel, 1707, gli 13 di Giulio, Romæ.' (The Nisi Dominus was dated July 8, 1707, and its opening chorus has the same monotone unison motive as this Gloria.) The Tokyo publication is from an inaccurate copy of the autograph, made in the Colonna Library: this copy was bought by W. H. Cummings in 1858, and at his death it passed to the Marquis Tokugawa of Kishu. The editor's corrections are judicious, but there are still some to make. On page 9, bar 1, the second soprano is a note too low. Again 'Sir Elvey's' letter is quoted (and misprinted rather badly), but not made proper use of: a correction in accordance with it is made on page 4, but not, though it is equally necessary, on page 7. The format is that of the German Society's, and the margin is large enough to enable it to be bound up with the English.

A. H. F. S.

RECEIVED

R. Vaughan Williams. *In Windsor Forest*. Cantata for mixed voices founded on the opera 'Sir John in Love.' [O.]

William Walton. *Siesta*. Full orchestral score of the work reviewed in MUSIC AND LETTERS, January, 1930. [O.]

Sc. G.

REVIEWS OF PERIODICALS

La Revue Musicale. Paris. December, 1930.

This is a special number entitled 'Les ballets russes de Serge de Diaghilev.' As a document its most apparent value lies in the series of illustrations wherein the reader will find the work of Benois, Gontcharova, Picasso, Braque, Laurencin, Bakst, Derain represented. Diaghilev was above all an indefatigable collector and nothing bears witness so clearly to his ability in that direction as these pictures. The music has, most of it, already gone past recall. It is the sad fate of the great producer (and certainly Diaghilev was that) to leave practically nothing behind him. In Diaghilev's case the desuetude has been peculiarly immediate and complete, for he never was able to train a successor in the difficult art of keeping a troupe of dancers provided with engagements, publicity, new works and enthusiasm. The secret of the Russian Ballet was known to him only. Most of the collaborators in this memorial number are aware of that, and M. Georges-Michel but voices what has by now become a general opinion when he tells us that the Russian Ballet will not come to life again. It is hardly a pleasant prospect to think of all that work of scene painters and musicians now reduced to a memory. Much of the music was of momentary interest. Some of it existed before the ballet came to give it further life (Debussy's 'L'après midi' is an example), and continues, now, its unattached career. Some (such as Stravinsky's 'L'oiseau de feu,' 'Petrouchka,' 'Sacre du printemps') survives, more or less uneasily, in concert versions. But Ravel's 'Daphnis et Chloé' and Debussy's 'Jeux,' Florent Schmitt's 'Salomé' and Strauss's 'Joseph' still await reproduction by a new troupe. With the exception of the two suites taken from Ravel's ballet (of which only the second seems ever to be played) these four works have not succeeded in keeping alive without the dancers.

January, 1931.

A study of Francesco Cavalli by Henry Prunières opens the number. This is a useful piece of research. Maurice Brillant continues the article on the Russian Ballet that was started in the previous number, to which it was the most considerable contribution. An article treating of harmonic procedure in the works of Debussy comes from Andreas Liess.

Musica d'oggi. Milan. January.

The most important article is one on the Aesthetic of modern music, by Mario Signorelli. The subject is both ancient and ageless, but there is always room for a restatement put clearly, as here. Useful information can be had from the article dealing with singers and works produced on the Italian operatic stage a hundred years ago.

De Musiek. Amsterdam. December, 1930.

As illustration to a discussion on Melody the author of the first article in this number, Hendrik Andriessen, analyses Pyper's second 'cello sonata. Bertha van Beynum contributes a descriptive notice of clavier instruments in the Scheurleer Museum at The Hague, with

illustrations. Music in the light of 'anthroposophy' is the basis of an article by Henri Zagwyn.

January, 1931.

Hans Helfritz's notes on music and music teaching in Arabia make pleasant reading and are well illustrated. S. Kalf writes a useful article on a lesser known Dutch seventeenth century composer, Joan Albert Ban of Haarlem.

Zeitschrift für Musikwissenschaft. Leipzig. November, 1930.

A lengthy, exhaustive article by Otto Erich Deutsch of Vienna discusses Beethoven's original plan for a collected edition of his works. This is important, giving the whole tale, as far as is at present verifiable, of Beethoven's dealings with Haslinger and with other publishers in this matter. An article by Karl Geiringer on the seventeenth century Christoph Strauss is for the student, and likewise one by Anneliese Landau on Conradin Kreutzer's pianoforte music.

December.

Jacques Handschin writes with much learning on Sequences, with special reference to Notker, whose position he discusses. Povl Hamburger describes interestingly a MS. book of clavier music from the seventeenth century, now in the Copenhagen Library, containing dance measures some of which are reprinted here. An article by F. T. Arnold (England) on the viola pomposa has some useful information.

Kirchen-musikalisches Jahrbuch. Regensburg, 1931.

A four-part trope on the Agnus, from a MS. in the Maigrauge Monastery in Freiburg (Switzerland), is described by Peter Wagner. Charles van den Borren contributes a short illustrated note on pre-Madrigalian word-painting, founded on research in the Bodleian. A sixteenth century Münster printer, Dietrich Tzwyvel, who was also the author of certain works dealing with the theory of music, is the subject of an article by Karl Gustav Fellerer. Heinrich Isaak's 'Choralis Constantinus' is the subject of a descriptive article (part of Breslau dissertation) by Paul Blaschke. Bruno Stäblein does the same service with regard to certain German lieder contained in a Berlin codex (sixteenth century). Continued from the previous number is a study of Palestrina's six-part Masses by Wilhelm Widmann. P. Leo Söhner has a note on three books dealing with seventeenth century church ritual. An article on the German choral Mass by Wilhelm Kurthen has to do mainly with the eighteenth century, bringing the subject as far as Haydn and Mozart. A start is made (under the editorship of Karl Gustav Fellerer) on the cataloguing of the Santini library (Münster). This first section reaches Byrd.

Modern Music. New York. December, 1930.

A biographical notice of Louis Gruenberg, by A. Walter Kramer, gives useful information and a list of works. There is a separate supplement in the form of a discussion of the future of tonality undertaken by Joseph Yasser.

Journal of the Folk-song Society. December, 1930.

This number contains the usual excellent matter, folk-songs (thirty-four this time) printed with collector's notes. The section dealing with British folk-songs from Canada is worth special notice. This number is opened by 'A prophecy' which must be heartening for the enthusiast to read and should have the effect of awakening interest outside.

Sc. G.

GRAMOPHONE RECORDS

Orchestral

COLUMBIA. Auber: *Fra Diavolo* overture (Milan symphony orchestra, conducted by Lorenzo Molajoli). Thoroughly expert playing.

Manuel de Falla: *Nights in the gardens of Spain* (Orquesta de Sevilla with Manuel Navarro at the pianoforte). In one way this record has it over previous ones; the pianoforte is treated, rightly, as one of the orchestra, which means that the work does not come through as a pianoforte concerto but as an orchestral work with pianoforte. Unfortunately that instrument is none too well played, and the playing of the rest of the orchestra is most disappointing. A few points are: The 'cello soloist is twice badly out of time, the flutes (beginning of second movement) are out of tune; is not the celesta (five bars after 21 in the same movement) played an octave too high? There is no subtlety in the interpretation, and there seems to be no realisation of the difference between *piano* and *pianissimo*, while in speed directions *Poco più* or *Poco meno* evidently have no meaning. This work needs constant attention to such things, and one would have imagined that a Spanish orchestra would have been the first to see to that.

Maurice Ravel: *Second suite from 'Daphnis and Chloé'* (Straram orchestra, conducted by Philippe Gaubert). It is extraordinary that we have had to wait so long for a record of this suite. The present record is good. There are one or two loose patches in the fabric, but they are hardly noticeable details and need not disturb the listener. In general it is the question of small (but since they are in the score, important) gradations of speed and volume that is missed.

Rossini: *Overture to 'Tancredi'* (the B.B.C. Wireless Military Band, conducted by B. Walton O'Donnell). This, besides being well played, makes a useful record both for those who like a set Italian piece and for the student, who will hear in it how nearly Rossini came to being a great composer.

Sibelius: *First symphony* (Orchestra (anonymous) conducted by Prof. Robert Kajanus). The decision to record the second Sibelius symphony first was in many respects a wise one, for it is a work which has a quicker appeal. This first symphony takes some knowing, if only to discover that it is more than the just pleasant music it at first seems to be. The present record has evidently been prepared with care. The result is not quite so excellent as was the case in the record of the second symphony, but there is nothing that need trouble the listener. (Reverberations in the Central Hall play tricks, especially with the clarinet tone. Also there seems, in the actual interpretation, to be a few liberties of the *rubato* kind taken, and these sound as though they were individual readings on the part of instrumentalists which the conductor did not correct in time.) The record is highly to be recommended, and it is to be hoped that as soon as possible the other symphonies, and then the tone-poems and orchestral suites (with, of course, the violin concerto) will be recorded.

Wagner: *The Siegfried Idyll* (conducted by Bruno Walter). A fine performance and a satisfying record.

H.M.V. Beethoven: *First Symphony* (Philharmonic Society Orchestra of New York, conducted by Willem Mengelberg). Use a soft needle for this, otherwise it is liable to come through rather brazenly. It is a wonderful performance, the best record of the work we have heard. The interpretation is remarkably faithful.

Elgar: *Crown of India suite* (L.S.O., conducted by the composer). A good example of popular Elgar, a suite from the Masque written in connection with the Delhi celebrations, 1912. This is a serviceable record. On the fourth side is the new (fifth) 'Pomp and Circumstance' march.

Rossini: *Selections from 'La boutique fantasque'* (Covent Garden Opera Orchestra, conducted by Eugène Goossens). An arrangement of an arrangement. The playing is good. Surely a first-rank conductor could have been persuaded to expend his talent on a more reputable piece of work.

Weber: *Jubel Overture* (Berlin State Opera Orchestra, conducted by Leo Blech). This is typical more of some formal, popular, general jollification than of Weber at his greatest. The coda comes as a surprise. As regards this record, performance could not be better.

Chamber Music

COLUMBIA. Beethoven: *Grosse Fuge*, op. 133 (the Lener Quartet). Here is a great possession. The playing is incredibly fluent. To follow with the score is to find nothing in speed or dynamics that one would want altered. How it is done is impossible to guess, but that it is done one may be thankful.

Beethoven: *Sonata for violin and pianoforte in A major*, *The Kreutzer* (Bronislaw Huberman and Ignaz Friedman). The playing of this sonata is of the right kind, balanced and musicianly. Two possible blemishes are: That the violin, because it is placed, probably, too near the microphone, is too insistent, and secondly, that the violin is not always dead on the note. Otherwise the record is much to be recommended.

Two transcriptions (Lener Quartet) are of interest, both for their performance, which is expert, and for their altered state when compared with the original. They are: Chopin, *Two preludes* (op. 28, No. 4 and No. 6) and an *Etude* (op. 10, C minor); Schubert, *Minuet (sonata in G)* and *Moment musical No. 3*. They vary in successfulness. Best is the Chopin Etude, which sounds vastly delicate, almost more perfect than on the pianoforte.

Pianoforte

COLUMBIA. Chopin: *Ten of the Mazurkas* (Friedman). The playing of this set of the Mazurkas is consistently forceful and keen. The recording is, within the inescapable range of the pianoforte's efficacy as a recorder, satisfactory. A soft needle (and possibly a large instrument) will be best for these.

H.M.V. Arensky: *Waltz from the first suite* (Ethel Bartlett and Rae Robertson). Two pianofortes. An attractive record, the music none too arresting, but the playing done with much nicety of ensemble. On the reverse, Dvorak: *Slavonic No. 15*, which is a more exhilarating matter.

Chopin: *Four of the Mazurkas* (Niedziński). An acceptable double-sided record. There is nothing spectacular about the playing, but at the same time there is nothing offensively 'personal.' The music is made to purr gently along.

Debussy: *La cathédrale engloutie* (Arthur Rubinstein). Not unexpectedly, this is a sharper, more pointed rendering than is generally thought to be right. The effect is not unpleasing. On the reverse is Brahms: *Capriccio in B minor, op. 76*. Excellent playing, light and delicate.

Liszt: *Isoldens Liebestod* (Moiseiwitsch). Thoroughly capable playing of the very 'pianistic' arrangement of what most will prefer to hear in the original, or not at all. On the reverse: Hummel's *Rondo*, which is indeed a pretty little morsel.

Mendelssohn: *Andante* and *Rondo Capriccioso* (Irene Scharrer). A great deal of skill is shown by this pianist in the way the music is kept vital and, at the same time, the instrument made to sound on the whole surprisingly clear in tone. The piece does not demand much in the way of interpretation, but it is suited by this sort of downright treatment. The record is, in fact, a success.

Organ

COLUMBIA. Elgar: *Organ sonata in G* (G. D. Cunningham). The first movement only has reached us. Reverberations get in the way, as they probably must do with the recording of organ music. The whole is not very clear, because of this.

Handel: *Allegro from the first concerto* (Prof. Hans Bech). The same remarks as to reverberations apply here, too. The performance seems, as above, an expert one.

Violin

COLUMBIA. Bach: *Air on the G string* (Huberman). It is curious, but cannot but be noticed, how that though the playing is very fine, the tone is dangerously evanescent. On the reverse is Brahms: *Waltz in A major*, an arrangement, not in the best taste, of the *Waltz in A flat major* for pianoforte.

Gatty: *Bagatelle in D* (Jelly d'Aranyi). Music and performance are both charming. On the reverse is a *Grave*, by Corti.

Choral

COLUMBIA. Walford Davies: *Lord, it belongs not to my care* (the choir of St. George's Chapel, Windsor). Good clear choral singing. On the reverse are two Psalms chanted with great precision, yet with elasticity, models of their kind.

Two Maori songs (Rotorua Maori choir). These are curiosities, and if the pianoforte ritornello to one of them is anything to go by, they will want authenticating. The singing is harsh, though that may be a national characteristic.

Johann Strauss: *Blue Danube Waltz* (B.B.C. wireless chorus and orchestra, conducted by Stanford Robinson). This starts with uncertainty, but eventually gets going, though the words are hardly ever audible. The whole is duller than it was ever meant to be, or than either chorus or orchestra have been known to be.

Traditional: *Boar's Head Carol* and *With merry heart* (the St.

George's Singers). Both carols are well done and are to be recommended. On the reverse an arrangement (by Dearmer and Shaw) of the Coventry Carol, which is extremely well sung.

H.M.V. Bach: *Up, up my soul with gladness and God liveth still* (King's College Chapel Choir, conducted by the late Dr. Mann). Two very pleasing performances of Bach chorales. The singing is natural and unforced, of the kind that can be heard on most occasions in English churches which possess a choir of the best style.

Vocal

COLUMBIA. Quilter: *Go, lovely rose, Take O take those lips away, and Hey ho the wind and the rain* (Hubert Eisdell). Singer and song go admirably, impeccably together. A double-sided record that there is no need to recommend, certain as it is of admirers.

Verdi: *Eri tu* and *Credo* (Harold Williams). Good, sound operatic singing in English, with orchestral accompaniment. The first from 'Ballo in maschera,' the second from 'Otello.'

Four folk-songs (sung by Clive Carey) are wholly delightful. If only we could all get into the habit (which seems for most to be irrevocably lost) of taking folk-songs naturally, like this. Four folk-songs (sung by Annette Blackwell) are equally simple and easy to listen to. Both records can be safely indulged in.

H.M.V. Gounod: *Le roi de Thule* and *Air des bijoux* from 'Faust' (Elisabeth Rethberg). The singer does not sound quite at her ease at the opening of the Air. The first song, which strikes one as being such infinitely better music, has here a more adequate performance.

Sc. G.

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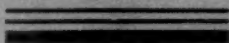
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